

ISSUE 21 / AUTUMN / WINTER / 2015

BRITISH
GQ style

GENTLEMEN'S QUARTERLY

1/3
SPECIAL
EDITION
COVERS

THE
ULTIMATE
GUIDE
TO
MEN'S
FASHION

**John
Boyega**

FEEL THE FORCE

10 Year Anniversary Issue

Photographed for GQ Style
by Daniel Sannwald

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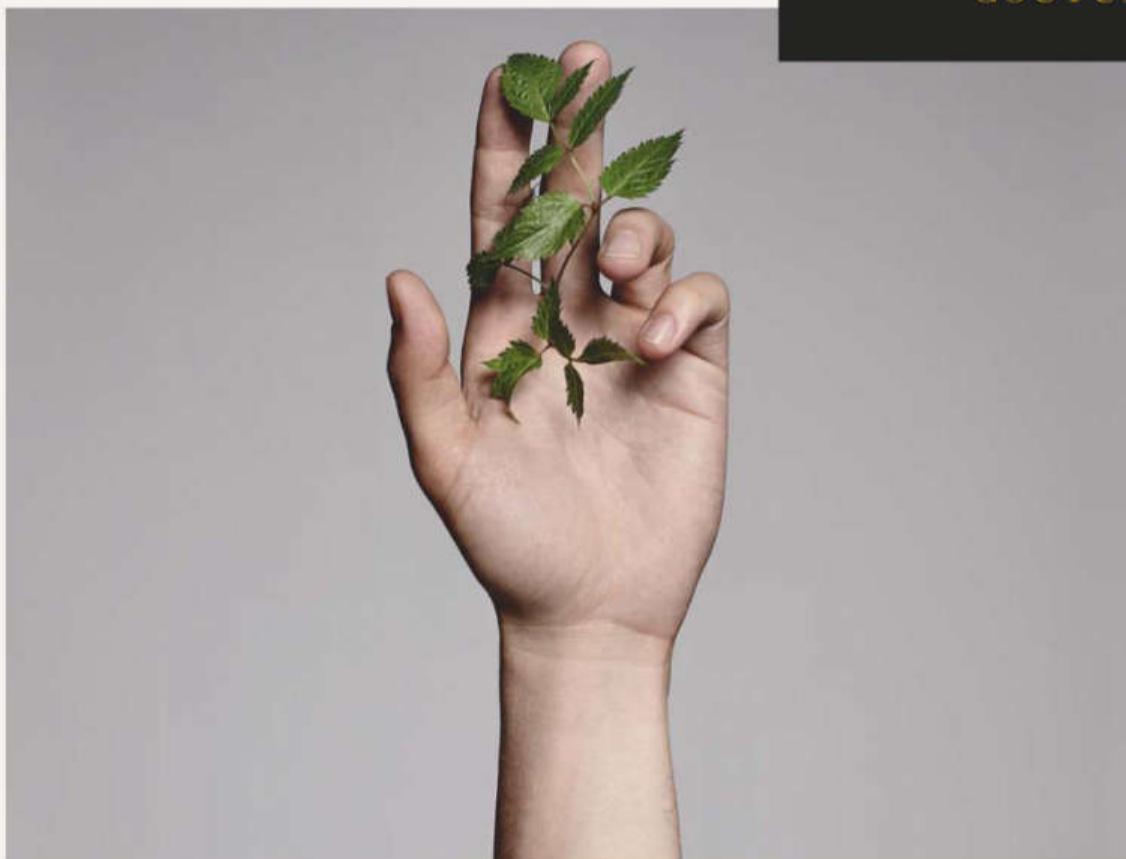


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GQ. S. 21

John Boyega photographed by Daniel Sannwald, styled by Elgar Johnson. Print sweatshirt and red roll neck, both by GIVENCHY
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LONDON



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VERSACE



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A male fashion model is leaning against a light-colored concrete wall. He is wearing a dark brown, double-breasted blazer over a brown crocodile-print shirt. The shirt is open at the collar, revealing his chest. He is also wearing dark trousers. A gold chain necklace with a small pendant hangs around his neck. His hair is short and dark. The background features a large, dark metal beam on the left and a vertical crack in the wall on the right.

VERSACE

Masthead.

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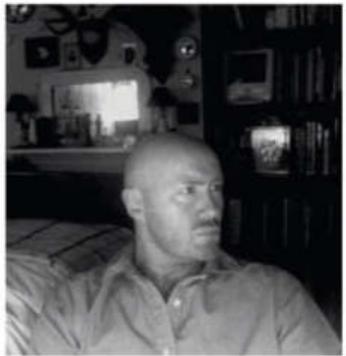
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Contributors.



Judy Blame

My shoot idea was 'men at work', a look that's tough but smart. Also how employment has changed and what a luxury it is to have a good job! When Mondino and Topolino agreed to do it, I knew I was in good hands as they can read my mind.



Simon Foxton

I worked with Jason Evans on the Paul Smith shoot, *'Keep on movin'*. The inspiration was movement and travel to highlight the travel suit, but giving them a cheeky twist. A kind of surreal commute.



Daniel Sannwald

I worked on the John Boyega cover shoot with Elgar. We created a mix between classical black and white images and something more futuristic. We wanted to show John in a way he hasn't been shot before.



Jean-Baptiste Mondino

I was so pleased to collaborate with the genius Judy Blame once again on our shoot here. He has a very personal language. A brilliant styling mixing luxury and random pieces, made unusual jewelleries and killer casting.



Terry Richardson

For this issue of *GQ Style* UK, I was super-excited to shoot both Ansel Elgort – one of the cover stars – and the legendary Nile Rodgers (both styled by editor Luke Day in New York).



Nan Goldin

This issue I worked on the Gucci story. I was inspired by the beauty of my friend's daughter, Tjoe. She was modelling men's clothes as neither a male nor a female, but as a perfect androgen.

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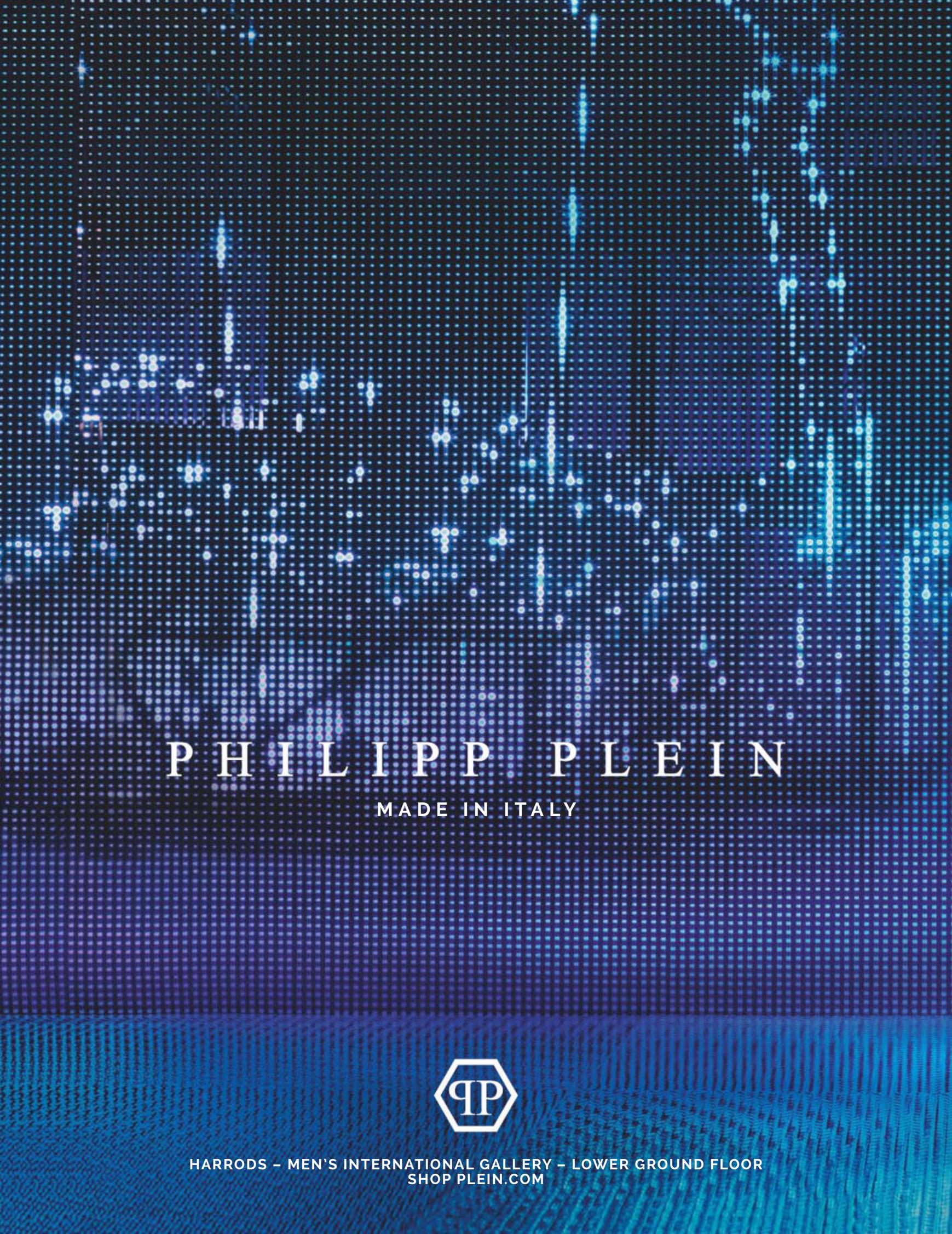
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Editor's Letter.



ur magazine is, I like to think, rather like the *Star Wars* franchise; it has an iconic history but mostly we are excited about the next instalment. The ten-year anniversary of *GQ Style*, though, is a good time to reflect on the dramatic journey that menswear has been on in the past decade. Ten years ago, when we spearheaded the birth of a generation of men's bi-annuals, no one could have predicted that London would be hosting one of the world's most inspiring fashion weeks, London Collections Men. Since its inception three years ago, LCM has made our capital the showcase for the most directional and innovative menswear in the world.

And like our home-grown designers who have springboarded off LCM to world domination, **John Boyega**, the London-born actor, is about to be catapulted into stratospheric stardom as the new young lead in *Star Wars: Episode VII – The Force Awakens* (page 178). He joins BAFTA-

winning Brit actor **Jack O'Connell** (page 282) and US actor and teen heartthrob **Ansel Elgort** (page 214) as our future facing cover stars.

There is a new mood in fashion, not just a shift in direction but also an air of positivity, almost excitement. In this issue we showcase various visions of masculinity from tough boys in **You're Basic** (page 254), Adam Gemili, currently Britain's fastest sprinter, in **Victory Nox** (page 150) to fashion's embracing of gender and sexual fluidity. We go from Nineties androgyny in **The State of It** (page 308) to Years & Years frontman Olly Alexander, whose use of gay pronouns in his lyrics has made him pop's new poster boy, in **A-Dior-able** (page 206). Mark Simpson, the man who originally coined the term 'metrosexual', identifies the new male trend of spornosexuality and explains why it is a kind of androgyny – but an androgyny of extremes – in **Attack of The Spornosexuals** (page 266).

Nobody represents this new spirit more than Alessandro Michele, the new creative director at Gucci. We asked one of his great influences, Nan Goldin, to visualise his debut collection in **Gucci by Goldin** (page 224). We listen in as they join forces in a conversation of deep mutual appreciation.

Continuing our series of conversations, we also have the legendary music producer **Nile Rodgers** talking to Louis Vuitton's **Kim Jones** about the good times (page 300), while MCM's **Mrs Kim** and LCM star **James Long** discuss futurism (page 250) which is also the inspiration of our portfolio of zeitgeist talent in **The Future Is Now** (page 238). Last – and by no means least – the inimitable Ms Versace talks sex in **Donatella Knows Men** (page 188).

We have made it this far, here's to the next ten years. May the force be with you...

Luke Day EDITOR



GQ.S.21

John Boyega photographed by Daniel Sannwald. Styled by Elgar Johnson.
Black leather jacket with shearling fur lining by EMPORIO ARMANI; blue cotton roll neck by PRADA

Ansel Elgort photographed by Terry Richardson. Styled by Luke Day.
Blue embroidered denim jacket by TOPMAN DESIGN

John O'Connell photographed by Giampaolo Sgura. Styled by Luke Day.
Grey wool blend slim-fit textured suit by GIVENCHY BY RICCARDO TISCI; white vest by AMERICAN APPAREL



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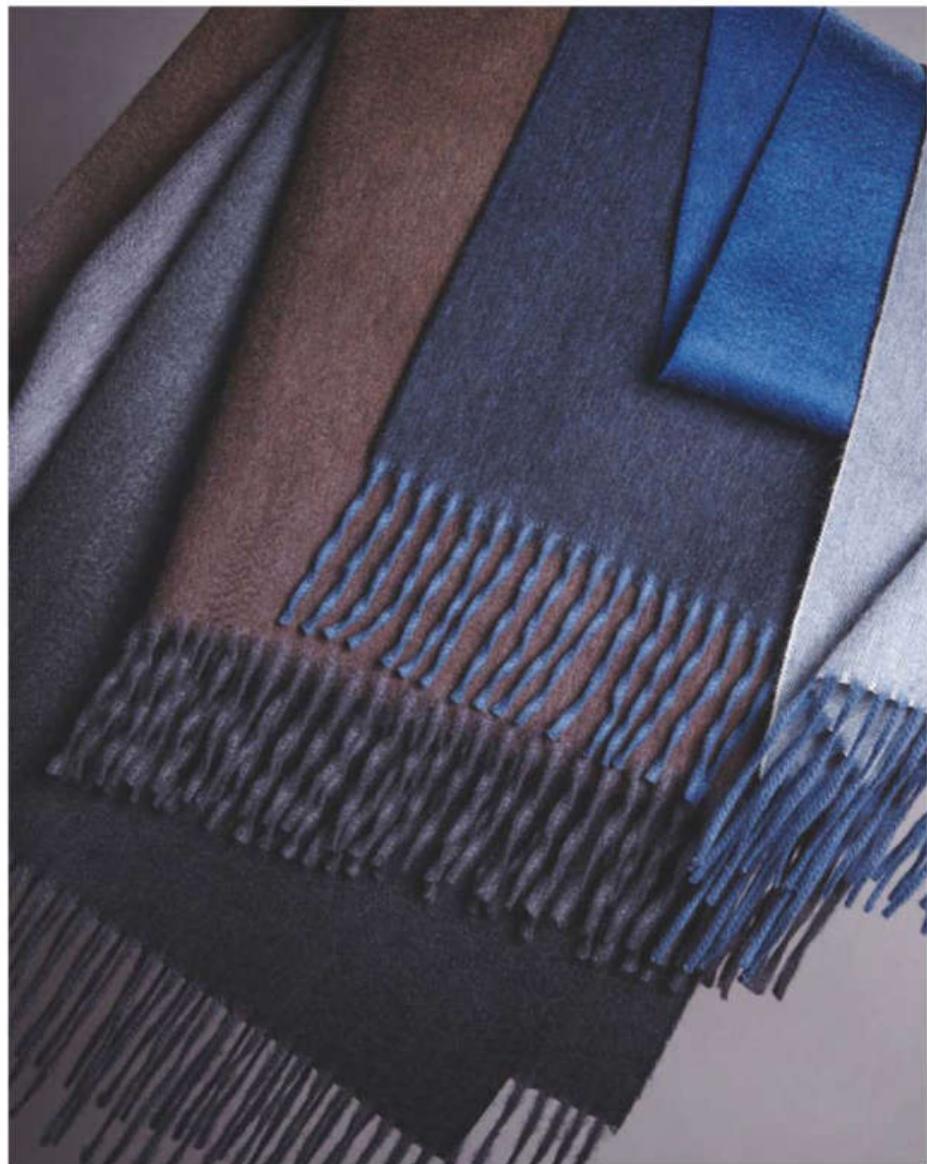
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The Front.

JJ wears grey rib knit roll neck jumper (just seen) by MASSIMO DUTTI; multicoloured walrus cotton mix blanket by VIVIENNE WESTWOOD GOLD LABEL



PHOTOGRAPHY FELIX COOPER STYLING GARY ARMSTRONG

GQ.S.21

With the latest trends and insider style tips, here's how to stay ahead of the curve this season. Whether you're after a time-travelling watch, a winter coat or looking for the top ten of the next ten.

This is tomorrow's world, today...



MICHAEL KORS MICHAELKORS.COM

Black and white crowd print cotton jacket, crêpe satin shirt and jeans, all by HUNTERGATHER



Groomer Matt Mulhall Model Lewis Bryant at Supa Casting director Paul Isaac Photo assistants Michael Rudd, Will Grundy and Bastian Jung Stylist's assistants Sophie Clark, Ben Schofield, Emily Tighe Digital technician Mike Harris Production KO Productions Lighting Pixipixel Location Dean Valley Studios With thanks to Hempstead May and BDI

I've always loved crowds,' begins David Bradshaw; 'they're powerful things.' As such, it's no surprise that his Huntergather fashion concept is inspired by the creative community that surrounds him, nor that this matching combination of jacket, jeans, and shirt – our utter favourites from the AW15 collection – is printed in a photo-collage of the Woodstock festival, from the summer of 1969.

This season he found inspiration in that transition from the Sixties to the Seventies; a time when music, art and fashion were changing completely, and counterculture was taking over.

Such celebration of creativity is also permanently present in the spaces that David himself establishes. The Huntergather stores (if you can call them that) offer a constantly changing experience, and the spacious venues in Marylebone and Shoreditch are soon to be joined by others in King's Cross and St James's.

One can look through the clothing, admire David's personal archive and the changing exhibitions, or just sit down at one of the tables with a coffee and a book. In fact he's soon to launch an in-house vintage book and magazine sellers – all very fitting as he was, of course, our creative director back when it all began in 2005.

'GQ Style has always been about celebrating menswear, not serving it,' David says, 'and there continues to be lots to celebrate.' Before starting the magazine he had been working at Prada, at a highly important time when, he recalls fondly, 'great designers like Miuccia, Jil Sander and Helmut Lang gave as much consideration and thought to their menswear as they did to their womenswear – which in turn provoked a more intelligent conversation about the way a man could be defined by what he wore. Each gave their man a sense of identity; an idea of not just how to look, but also how to think. Dylan [Jones] and I discussed this a lot while putting the first issue together. The menswear business had been growing steadily but was about to explode; a man's choices would become infinite, his appetite for insight sharpened by a need to stay in touch with the great menswear boom. We went about making a magazine we hoped would smartly assure men that celebrating the individuality – and genius of those wishing to dress them – was nothing to be scared of.' Well, now David Bradshaw himself is one of those brilliant individuals wishing to dress us – and you – we can assure you that none of us are afraid, not at all!

Bounty Hunter

Time to hop off the retail treadmill; GQ Style's former editor has applied his collective approach to the traditional shopping experience with the opening of Huntergather



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hat can you buy for the man that has everything, including a bag for life? Well how about this calfskin Market bag by Kenzo; with its amorphous black pleating and tight drawstring topping, nobody will ever know whether you're carrying around a sadomasochistic leather whip, or just a pint of milk and a couple of plums. Also it rather looks like some sort of squid, or a glistening plate of inky black tagliatelle – scrumptious.

The Shopper

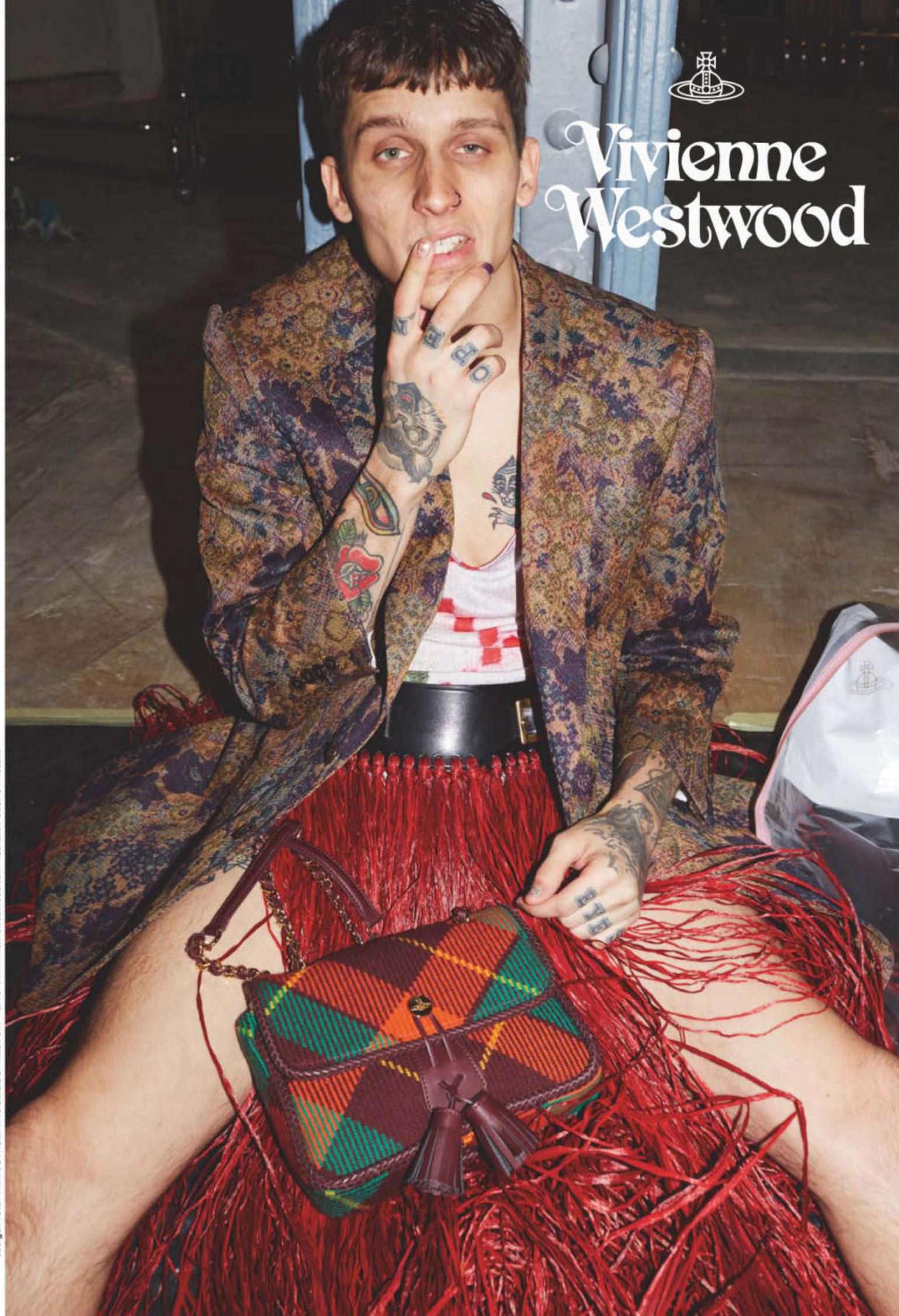
PHOTOGRAPHY DANIEL LINDBY STYLING SOPHIE CLARK

Black calfskin leather Market bag, £1,260, by KENZO

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Prop stylist Mikael Beckman
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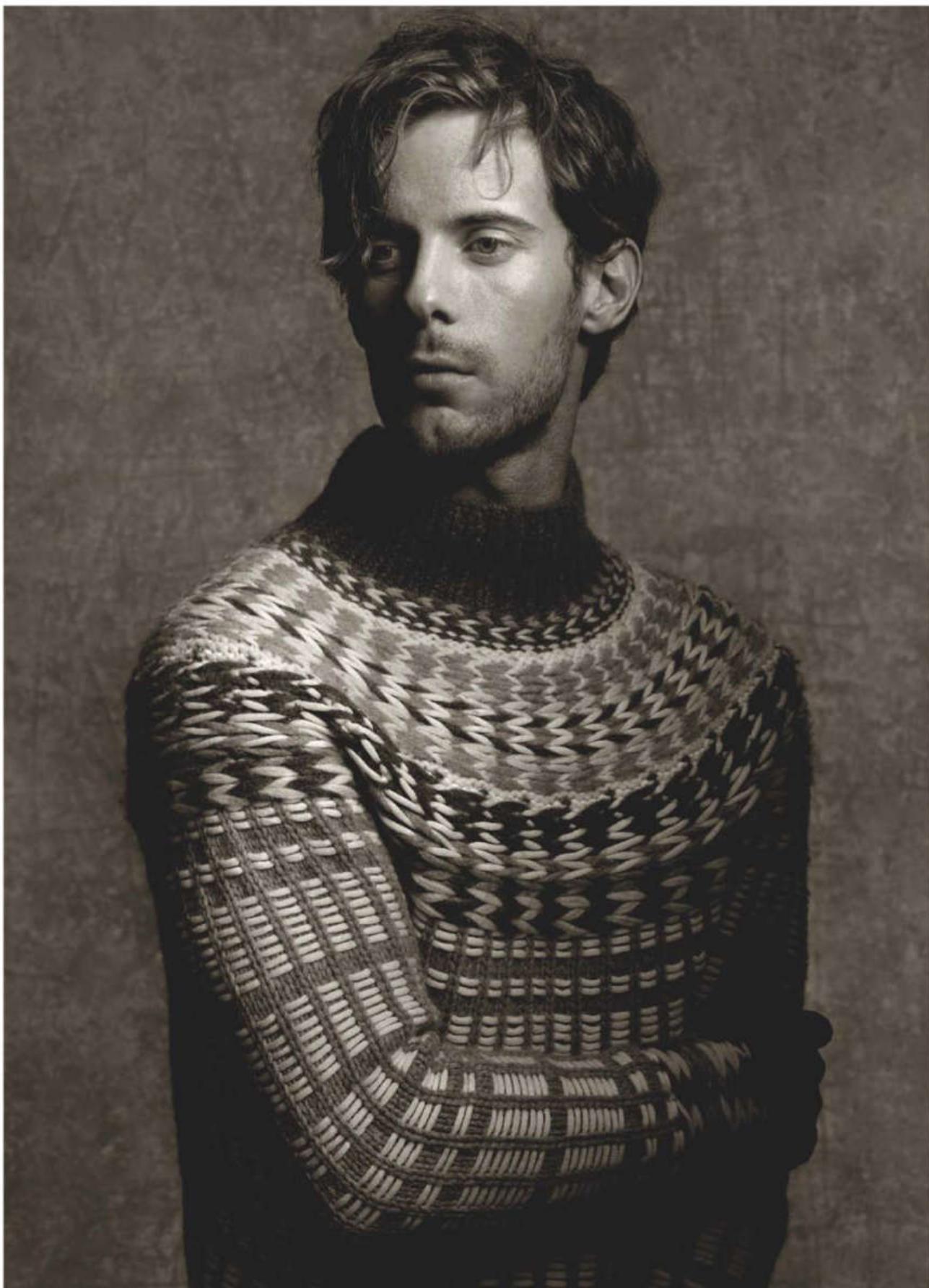
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ISLE OF SKYE, LONDON, 2015
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Grey wool shadow check wool coat, £2,550, by ERMENEGILDO ZEGNA COUTURE; navy and brown cotton check shirt, £39.95, by MASSIMO DUTTI



Brown wool Prince of Wales coat, £1,030, by VIVIENNE WESTWOOD MAN; check wool jumper, £403, by ICEBERG; burgundy cotton check shirt, £260, by DUNHILL



Brown wool and cashmere check coat, from £295, by MASSIMO DUTTI; burgundy cotton check shirt, £295, by DUNHILL



EDITED BY BEN SCHOFIELD

With vintage Vivienne Westwood as your inspiration, cover yourself in mismatched tartans and colourful checks. As they say in the Scottish swamps, you better check yourself before you Shrek yourself! Clash a couple of patterns – say, a shadow tartan and a Prince of Wales – and keep those checks bouncing around, up, up and down. This season it's hip to be square.



LANVIN
PARIS

Persiana

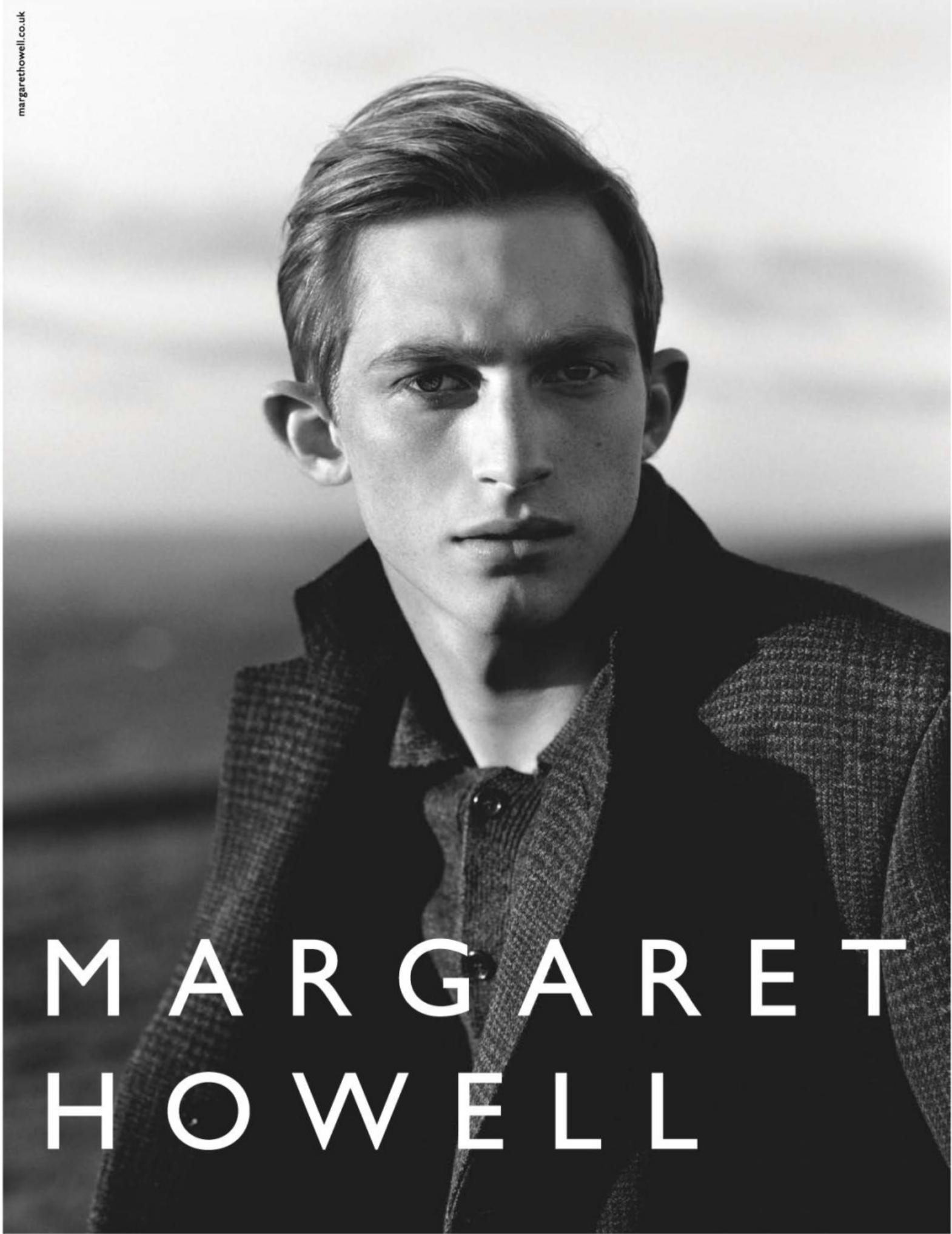
Don't buy another boring black suit that's just as dull as a doormat – not again – but take a chance and have some fun in a hypnotic explosion of colours and patterns. Days are drawing in and grey skies are coming, so it's time to dress like a psychedelic carpet warehouse. With this crepe de Chine shirting and bright scarlet banding, these woven trousers and calf-brown boots, you'll look as fly as a magic carpet. You'll put the 'lad' in Aladdin, and the prince in Persia!

PHOTOGRAPHY FELIX COOPER STYLING GARY ARMSTRONG

From left: Tom wears Persian print suit jacket with red banding, Persian print crepe de Chine shirt, Persian print wool suit trousers and calf brown ankle boots, all by GIVENCHY

Wing wears Persian print polo with check stripes, check woven Columbian shirt (worn under), carpet print trousers and calf brown ankle boots, all by GIVENCHY

Writer Dean Kissick
Groomer Ben Jones
Models Tom Wells at Storm Models and Wing at Next
Set design Thomas Petherick
Casting director Paul Isaac
Photo assistant Philip White
Digital technician Bastian Jung
Production KQ Productions
Location Spring Studios



MARGARET
HOWELL

Cobbled together

Buy these and every step you take, every move you make – they'll be watching you



- 1 Maroon and blue Oxford shoes, £595, by PRADA 2 Black patent leather monkstrap shoes, £635, by LANVIN
3 Tan leather monkstrap shoes, £89.95, by MASSIMO DUTTI 4 Blue leather Oxford shoes, £139, by DUNE BLACK
5 Khaki check leather loafers, £310, by TODS

EDITED BY GIORGINA WALTIER



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The Culture 10

If you wish to destroy the dark side (or just to destroy 1D) the force is strong with culture. Here's our pick



11

Star Wars: The Force Awakens

Not long from now, in a galaxy far, far away, our cover star John Boyega will begin his journey into the cosmic heart of darkness. Directed by JJ Abrams and taking up the story 30 years after *Return of the Jedi* – and free from Jar Jar Binks and overcomplicated trade agreements – this movie is sure to be intergalactically awesome.

Star Wars: Episode VII – The Force Awakens is out on 18 December



TRIVIA: Disney is also constructing Star Wars attractions at its theme parks, where visitors can blow up outer space and unwind afterwards in the cantina, serenaded by musical monsters on futuristic jazz clarinets.

Matthew Barney – River of Fundament

4 High school quarterback turned J Crew model turned art world wonder Matthew Barney will present his operatic film *River of Fundament* at his solo show at MOCA in downtown Los Angeles. It stars Maggie Gyllenhaal and Paul Giamatti in what surely promises to be their weirdest roles ever – probably by a long, long way.

River of Fundament opens at MOCA on 13 September



• Vinyl •

So here's the story, Martin Scorsese and Mick Jagger are making a guitar-smashing, groupie-shagging, cocaine-and-Champagne-soaked HBO drama about Seventies New York, where the worlds of punk and disco and hip-hop are colliding and changing the way we party forever. Sounds good, right? Hopefully like Scorsese's *Taxi Driver* mixed with Jagger's *Performance*.

Vinyl is set to air in 2016

Photos: Rex, Passion Pictures, Sebastianiano Pettinari di Persano, courtesy Galleria Lorcan O'Neill, Getty Images



6

• The Garden – Haha •

Wyatt and Fletcher Shears are twin brothers, they play bass and drums, and they're from the OC. They're not very Orange County though; except sometimes they have bleached hair and red lipstick, and dress sort of like slutty girls. The Garden's songs are short and beautiful, their lyrics dark and arrogant, their first album is *Haha*. *Haha* is out on 9 October



TRIVIA: They're not models, but Wyatt and Fletcher often walk the Saint Laurent catwalk for Hedi Slimane.

7 Eddie Peake – The Forever Loop

Artist Eddie Peake has organised a naked football match in the Royal Academy, choreographed gold-painted dancing girls in New York (like the opening credits of a Bond film) and had roller-skaters cruising around the White Cube. Also he's founded his own record label Hymn, cofounded evocatively named club night Anal House Meltdown, and is a great footballer to boot.

The Forever Loop opens at The Curve, the Barbican on 9 October



TRIVIA: Eddie Peake's website has only one element – an exquisitely lit picture of his penis.



2

Zayn Malik

He's left the biggest boy-band around, he's broken girls' hearts, he's bleached his hair (silver, so he looks like Iris Apfel) and covered himself in tattoos... surely

Zayn Malik is the new Robbie Williams. Also we love him for tweeting Calvin Harris to say, 'Oh and I write my own shit too dickhead.' *Zayn Malik* is out now. Probably drinking and tweeting in a bar near you or something



• Listen to Me Marlon •

Telling the story of the greatest actor that ever was, Marlon Brando, in his own words and his own voice. 'Since I don't do anything else well,' he says bluntly, 'I might as well put all my energies into being as good an actor as I can.'

Listen to Me Marlon is out at the end of 2015



Real Lies – Real Truth

9 If Zayn Malik is the new Robbie Williams... well, Real Lies are the new Oasis. Just a bunch of lads writing songs about motorways with euphoric choruses. If JG Ballard was making dance music with guitars, this is what it would sound like.

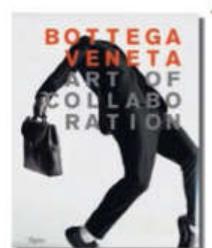
Real Truth is out on 16 October



Steve McQueen's music video for Kanye West

Shot inside a warehouse of the Chatham dockyard, Steve McQueen's epic music-video-slash-art-film for his close buddy Kanye West has only been seen at its premiere at Fondation Louis Vuitton, Paris, and its one-week exhibition at LACMA, Los Angeles. It's the most mysterious music video in the world.

The All Day / I Feel Like That video could appear anywhere, anytime, or possibly never again



• Bottega Veneta •

Since 2002 Bottega Veneta creative director Tomas Maier has collaborated with brilliant photographers on the brand's campaigns. Over 500 have now been compiled in a beautiful book blending the worlds of art and fashion. *Bottega Veneta: Art of Collaboration* by Tomas Maier, Rizzoli New York, out in October

8

10

77

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Official fuel economy figures for the new BMW 7 Series Saloon range: Urban 29.1 – 51.4 mpg (9.7 – 5.5 l/100 km). Extra Urban 51.4 – 67.3 mpg

*Expected availability from November 2015, only available with Advanced Parking package.



KNOWLEDGE.

The state of the art Display Key illustrates vital information about your car, and possesses the impressive power of Remote Control Parking.* All housed within head turning design.



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From massage seats to ambient lighting, the new BMW 7 Series creates unparalleled levels of comfort for both driver and passenger.



WELLBEING.

The Executive Lounge rear console, Ambient Lighting, and the Bowers & Wilkins Diamond surround sound system are all controllable from the Touch Command tablet.



PHOTOGRAPHY DANIEL RIERA

So Fresh

Britain's most successful rapper, Tinie Tempah, is just as vocal about the brilliance of British menswear

Navy double-breasted leather trench coat by DUNHILL; white cotton shirt by BEN SHERMAN



FASHION DIRECTION ELGAR JOHNSON STYLING RAPHAEL HIRSH

So Clean

Black leather overcoat by PAL ZILERI; white turtleneck wool jumper by BALENCIAGA; black sunglasses by RAY-BAN



Mags Revell by Rankin

oliverspencer.co.uk

Right: Navy wool coat by JIL SANDER; white cotton dress shirt by BROOKS BROTHERS; black cashmere roll neck and charcoal flannel trousers, both by MICHAEL KORS

Below: Grey wool jacket by LANVIN; black wool roll neck by JOHN SMEDLEY; charcoal flannel trousers by MICHAEL KORS



TEXT DEAN KISSICK

W

'e've known Dylan for a while,' says South London pop superstar Tinie Tempah, when asked how he came to be an official ambassador of London Collections Men. He's beaming at me through his sunglasses and speaking as rapidly as one might expect of the most successful British rapper ever, with six number ones under his designer belt. Tinie is talking about Dylan Jones, our editor-in-chief, and the chairman of LCM. 'We've had a great relationship for a long time. He's into the music, which is amazing, and he's been talking about all the plans he had for London Collections Men and what he wanted to do for literally years in advance. I think he's always known about my passion for the British fashion industry, and when we did the first [men's week] he approached me and said he wanted me to be an ambassador. And that was that really.'

Now, Tempah – born Patrick Chukwuemeka Okogwu in Plumstead – is, at the tender age of 26, a representative of well-dressed British gentlemen the world over, and one with a particular predilection towards younger designers with a mastery of sharp tailoring. He names Charlie ►





'I don't really celebrate stuff – I've always got my eye on the prize, and I'm always trying to think of the next thing'

► Casely-Hayford ('what he's doing is super fresh'), Adrien Sauvage, and Agi & Sam as his absolute favourites. However, while he is an undeniably trim and nattily turned-out chap, his first passion is music – we had to drag him out of his recording studio just to make this story happen. How, then, did he celebrate *Not Letting Go* hitting number one? 'Wow, I was actually in the studio, recording more music and then my manager came into the session and he said, "We have to go and meet these guys, they own a member's club and they want to talk to you about something." I'm like "Ok." We drove down to the club, and all of my friends, my family, the record label – everyone is in there, shouting: "Surprise!" I don't really celebrate stuff – I've always got my eye on the prize, and I'm always trying to think of the next thing – so it was literally so overwhelming. Jess Glynne was there, Giggs, Sneakbo, and lots of people in the grime scene as well had come down. It was just so nice and people did speeches and stuff, and there was a little nightclub so we all went down and had a boogie after. And that was it.'

And with that he's off to the studio to put the finishing touches to his latest single, then off to Ibiza to host a pool party with Snoop Dogg; not at all bad, as next steps go, for this boy from Plumstead. **GQS**

Tinie Tempah's new album will be out on Parlophone early 2016

*Black V-neck wool jumper,
grey cotton drill shirt,
charcoal bi-canvas trouser
and black leather shoes,
all by PRADA; white cotton
knitted top by HUNTSMAN;
black socks by FALKE;
bracelet Tinie's own*

*Maroon wool suit by
DAKS; black cashmere roll
neck by MICHAEL KORS;
badges by HERMÈS*



A fashion advertisement featuring a man with blonde hair, wearing a long, dark red coat over a white shirt and dark trousers. He is standing on a city street at night, looking off to the side. The background is dark and blurred.

GUGLIELMO CAPONE

Trivial Pursuits

To work: a pen for annotations, a magnifying glass for the checking of small print, a charger for your phone.

Actually – no wait – a little coffee break first?

Clockwise from top left: Speaker, £20, by COLOUD BANG SPEAKER

Love Bridge bracelet, £125, Rebel at heart bracelet, £70, rose gold plated watch, £305, both by THOMAS SABO

Ball point pen, £225, by TATEOSSIAN; gold juice pack plus for iPhone 6, £109.95, by MOPHIE

Card holder, £125, address book, £54, magnifying glass, £80, all by ETTINGER

SOS and SOS Alliance rings shown in 18k rhodium and 18k rose gold with white and black diamonds, from £3,800, all by SHAMBALLA JEWELS

Backgammon set, £1,000, by DUNHILL

PHOTOGRAPHY DANIEL LINDB STYLING SOPHIE CLARK

Prop stylist Mikael Beckman
Production KO Productions

Iceberg
Downtown Gallery

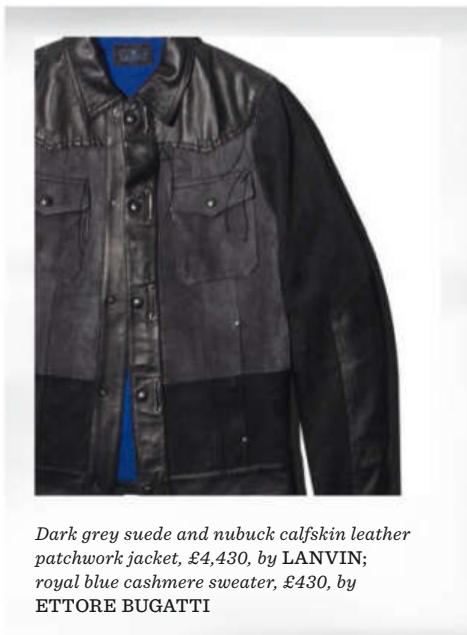
André Saraiva, artist
Paris

photo Olivier Zahm



ICEBERG

Let It Shine



Dark grey suede and nubuck calfskin leather patchwork jacket, £4,430, by LANVIN; royal blue cashmere sweater, £430, by ETTORE BUGATTI



Charcoal polyester field jacket, £90, and red cotton crew neck, £60, both by LUKE



Metallic wool blend shirt jacket, £800, by KENZO; violet cashmere cable knit jumper, £295, by HUNTSMAN



Grey alligator down jacket with nappa leather sleeves, £29,000, by BILLIONAIRE ITALIAN COUTURE; yellow cotton geo print jumper, £65, by BEN SHERMAN



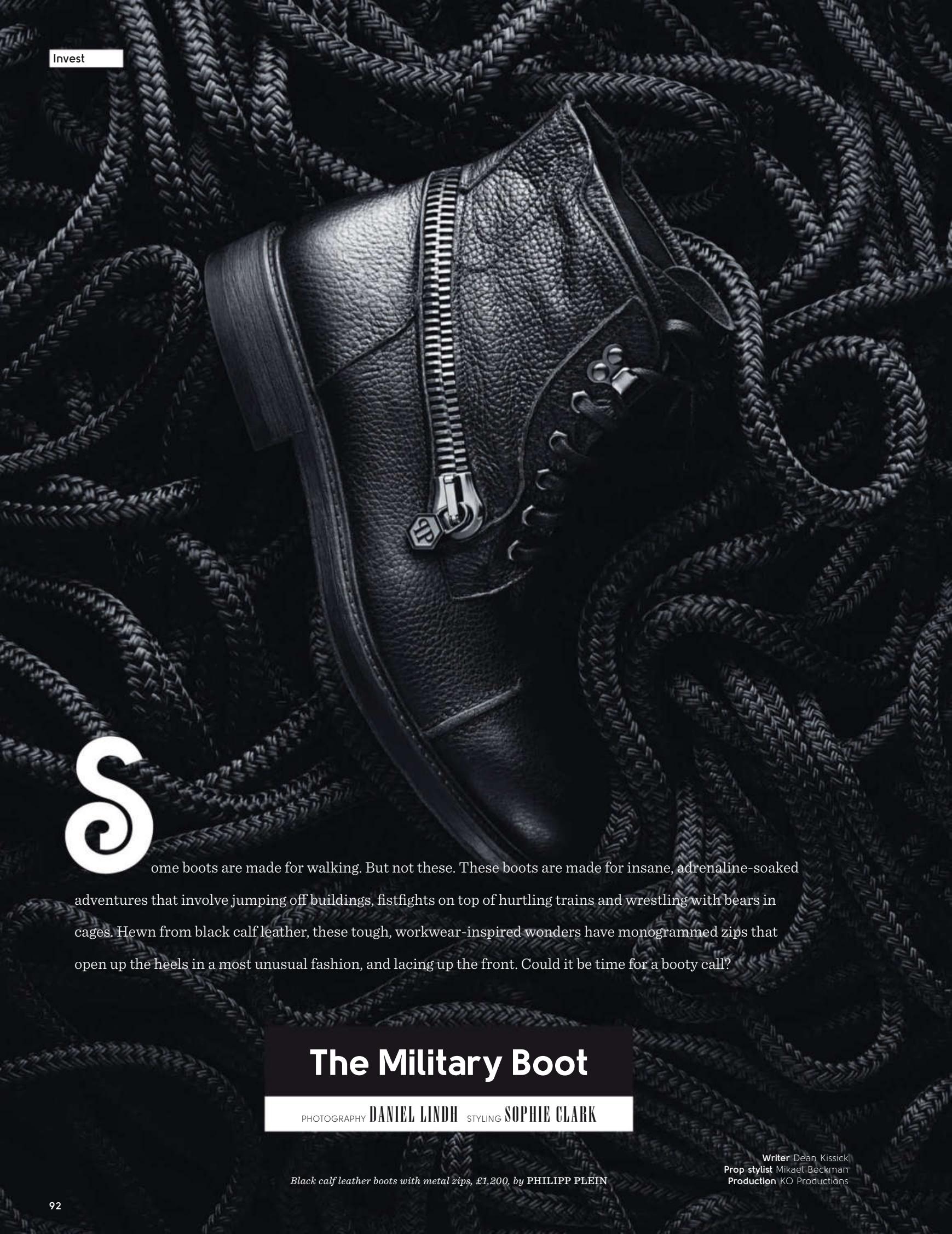
Black patent jacket, £600, by MSGM; burnt orange cotton sweater, £17.99, by NEW LOOK

EDITED BY BEN SCHOFIELD

Just as Jason had his golden fleece and Morpheus his patent trench, you'll illuminate every room in metallic wool, or reflective polyester, or even gleaming alligator. With a nice piece of knitwear and a shiny, happy jacket, you'll look like a sci-fi hero sent from the fashion future.



MSGM



S

ome boots are made for walking. But not these. These boots are made for insane, adrenaline-soaked adventures that involve jumping off buildings, fistfights on top of hurtling trains and wrestling with bears in cages. Hewn from black calf leather, these tough, workwear-inspired wonders have monogrammed zips that open up the heels in a most unusual fashion, and lacing up the front. Could it be time for a booty call?

The Military Boot

PHOTOGRAPHY DANIEL LINDB STYLING SOPHIE CLARK

Black calf leather boots with metal zips, £1,200, by PHILIPP PLEIN

Writer Dean Kissick
Prop stylist Mikael Beckman
Production KO Productions



By Appointment
To Her Majesty The Queen
Outfitters
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By Appointment
To H.R.H. The Duke of Edinburgh
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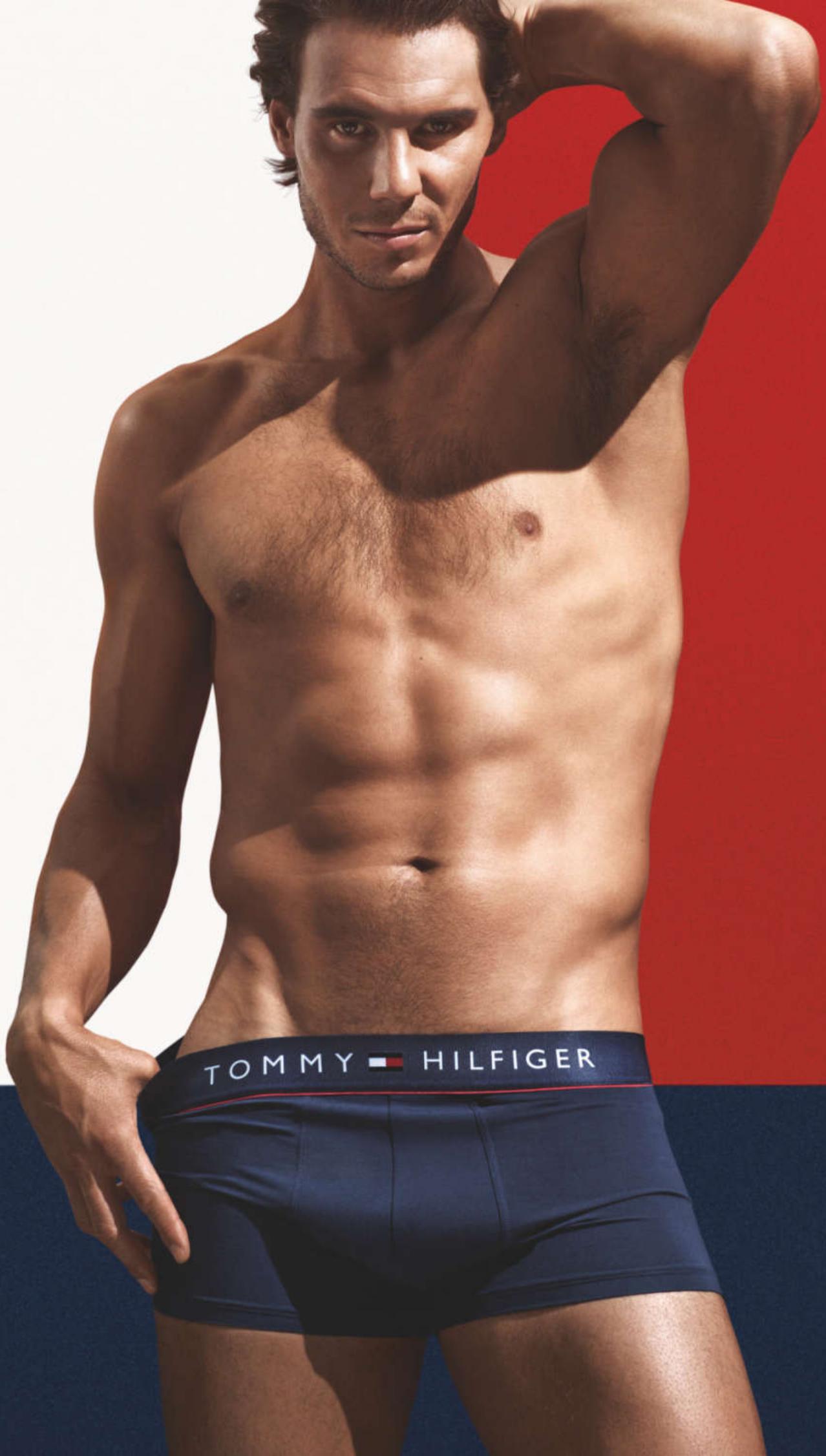
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UNDERWEAR

Simon Says

As a wonder-stylist and visiting professor of the Royal College of Art's menswear course, Simon Foxton is well placed to predict which of this summer's graduates will change the way we dress



1 Kathryn McGee
There is, Simon says, 'A very extreme backstory to her collection, about a dystopian future where Elton John is an evil overlord and this is the underground resistance movement trying to overthrow him.' And why not! Kathryn's black (and purple-pink-and-green) rebel motorcycle club refuse to dress in feathers and glitter, rather they want complicated, collage-like outfits cut out of old leathers and denim jackets.

2 Fengchen Wang
These billowing outfits are rather regal with bloated, kingly sleeves that bloom like flowers, and wayward zips that open up the garments into unexpected directions. Simon says: 'Beautiful, sporty, voluminous silhouettes.'

3 Yunseo Choi
'Amazingly creative exoskeleton things going on here,' Simon says. When Yunseo's models don her masks, hoods and beaded outer lattices it is as though they are transforming into the geometric forms of a fighting game on the Playstation; hard-looking, but nearly naked.

4 Sangwook Kang
'A very clever mix of sportswear and synthetic fabrics,' Simon says, 'with moulded rubber panels and sharp tailoring.' It rather brings to mind a floaty Roger Federer visiting from a thousand years in the future.

5 Tomiwa Adeosun
A similarly powerful and glamorous effect is found in Tomiwa's tall boots of patent purple leather and fur, or his really, really high-top Adidas trainers. Much of his inspiration comes from his job as a fireman, and he completed his master's in between keeping London from burning.
6 Angela Syrett Roper
'Fabulously wearable shapes, and really great camouflage-effect fabrics using dyeing and bleaching techniques,' Simon says. This collection is weathered and psychedelic, and takes its inspiration from a forgotten army stationed in the Far East during World War II.

TEXT DEAN KISSICK



JACOB COHËN

Steve McCurry

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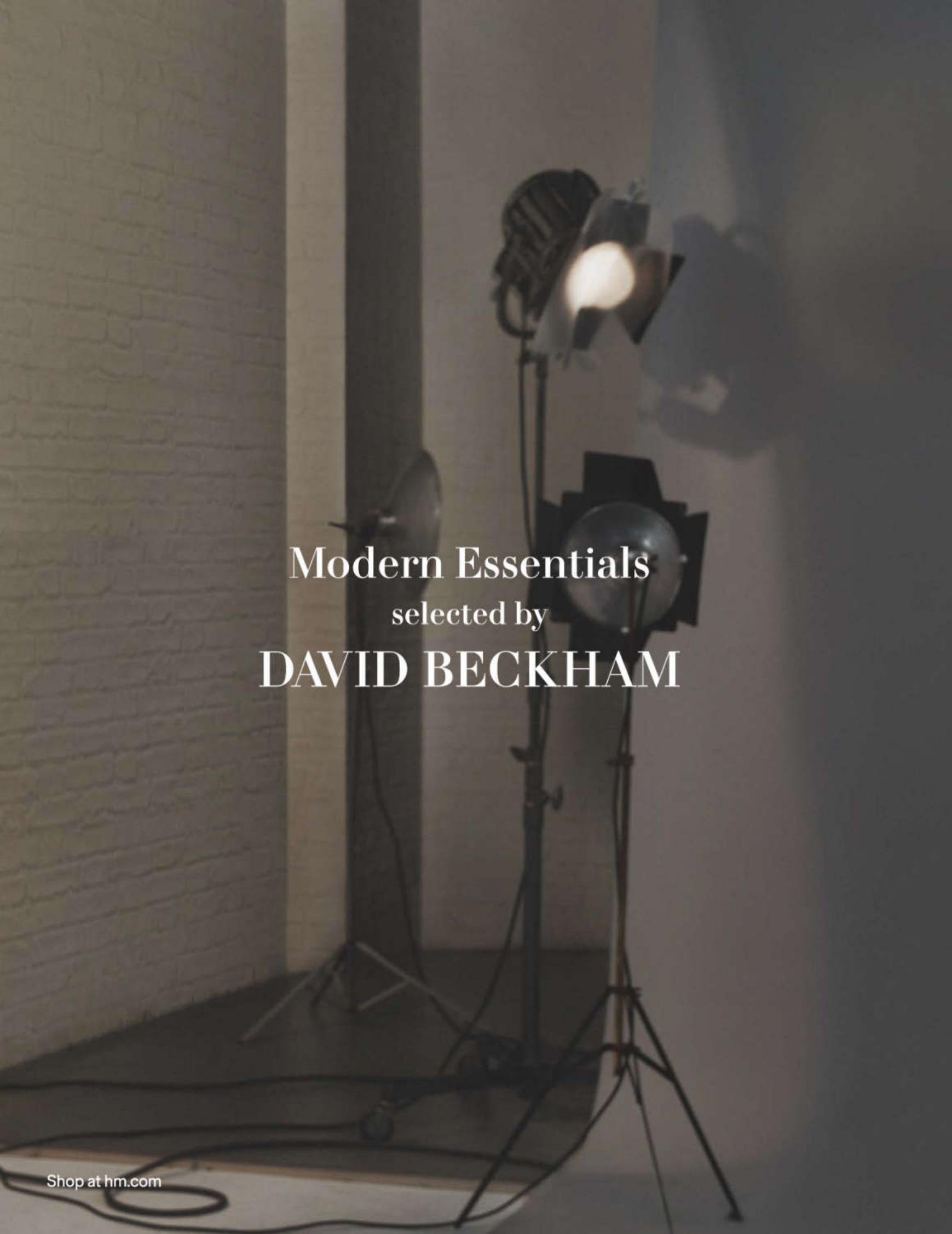
#HMBALMAINATION

Wool Blazer
59.99

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Modern Essentials
selected by
DAVID BECKHAM



Shirt
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H&M

Less buttoned, more up!

Friday nights out in a snazzy shirt are back. We can't wait for the weekend to arrive



Clockwise from left: Multicoloured Galaxy print cotton shirt, £102, by LES BENJAMINS; blue chambray cotton shirt, starting at £180, by JACOB COHEN from HARRODS; black and white graphic print shirt, £149, by TIGER OF SWEDEN; navy cotton shirt, £80, by G-STAR; blue print cotton shirt, £139, by SAND; blue and white pattern cotton shirt, £410, by BILLIONAIRE

EDITED BY GIORGINA WALTIER

3ILLIONAIRE

College Corduroy

If you're looking for a new angle from which to woo the love of your life (or just this morning's Instagram crush), how about looking really, really clever? Houndstooth! Check. Paisley pocket square! Check. Dress to profess like a sexy history teacher in tweeds and twills and corduroys. You'll look hotter than the Great Fire of Rome in 64AD, more irresistible than the 1566 Siege of Szigetvár. And, to make everything just that extra little bit tastier, choose your clobber in all the colours of a vintage sweet shop: toffees, vanilla fudges, and bonbon pinks.

PHOTOGRAPHY FELIX COOPER STYLING GARY ARMSTRONG

From left: Simon wears brown gilet, brown houndstooth suit and ivory cotton shirt, all by BOGLIOLI; paisley pocket square by ALFRED DUNHILL; tan leather loafers by RUSSELL & BROMLEY

Barnaby wears beige shearling laser-cut jacket by TOD'S; brown roll neck by JOHN SMEDLEY; brown corduroy velvet trousers by LOUIS VUITTON; brown cotton socks by FALKE; brown leather shoes by BOTTEGA VENETA

Kristians wears grey speckled wool overcoat by DAKS; coffee Donegal wool jacket and pink corduroy trousers, both by ALFRED DUNHILL; beige wool jumper by MASSIMO DUTTI; brown leather Gommino loafer by TOD'S

Writer Dean Kissick
Groomer Ben Jones
Models Simon K at Established, Barnaby at Supa, Kristians at IMG
Set design Thomas Petherick
Casting director Paul Isaac
Photo assistant Philip White
Digital technician Bastian Jung
Production KO Productions
Location Spring Studios



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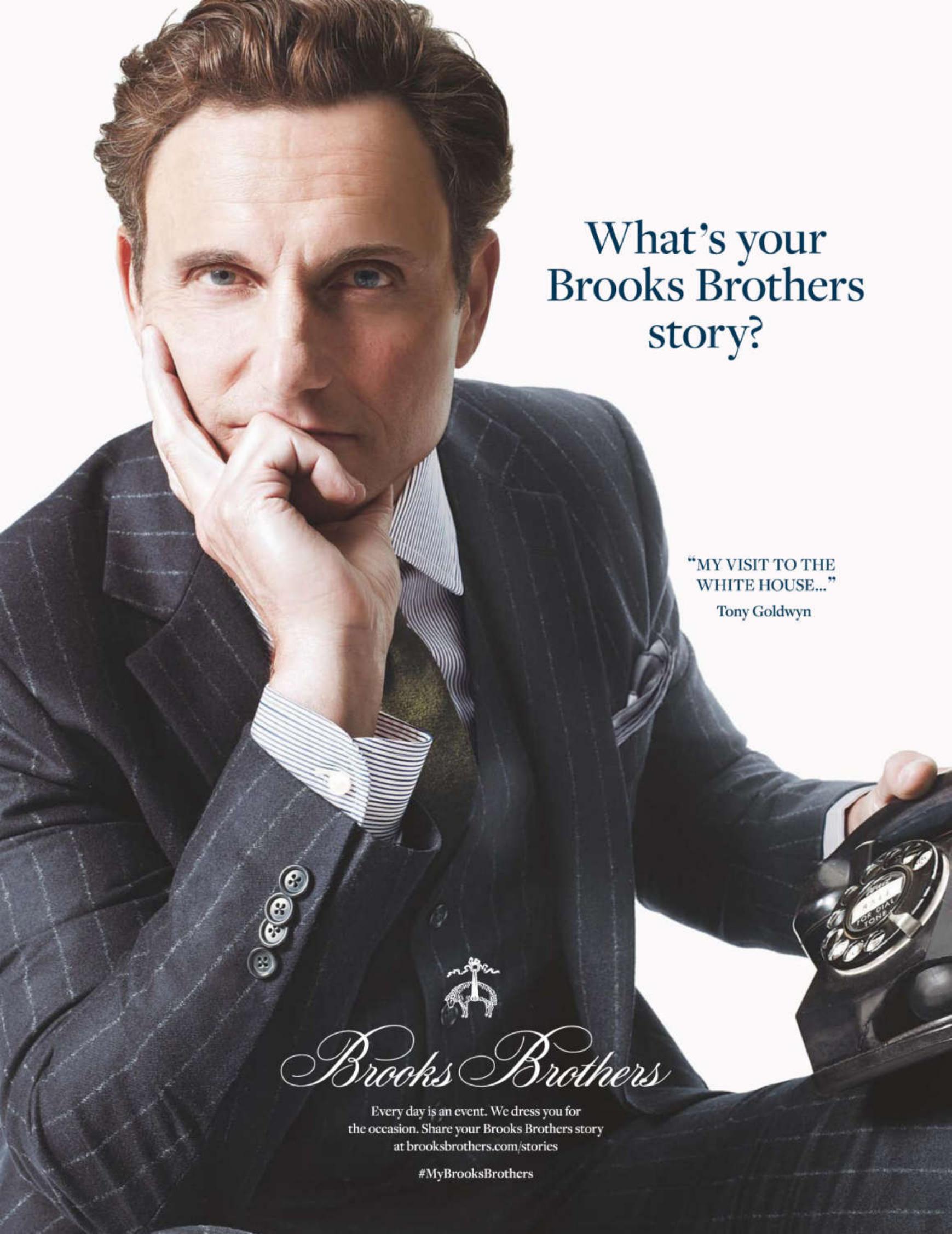


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Tony Goldwyn



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The Shopping 10

Around the world, around the world... these ten shopping spaces and events cannot be missed



'Harrods Man Cover to Cover'

Harrods is hosting its first menswear takeover, and it's not holding back. From the world-famous windows to in-store events, from capsule collections to a dozen exclusive designer covers of *Harrods Man* magazine, this autumn it's raining men on the Brompton Road.

'Harrods Man Cover to Cover' begins in October

Black, white and red neoprene sweater, £275, by NEIL BARRETT exclusive to HARRODS



TRIVIA: Harrods first opened in 1824 on Borough High Street, but moved to Brompton in 1849 in anticipation of the Great Exhibition in Hyde Park.



Bremont on Madison Avenue, New York

As a luxury watchmakers from Henley-on-Thames whose co-founders lived on a sailboat as children, Bremont knows boat races. Now it's partnering with the America's Cup yachting trophy, and making a special edition timepiece to sell at its brand new boutique in New York.

Bremont, Madison Avenue is open now



The Store x Soho House Berlin

Since opening its doors earlier this year, The Store has added shopping to the Soho House experience. And not being funny, right, but most of the men you see wandering around its many outposts could do with a completely new wardrobe, right?

The Store x Soho House Berlin is open now



• Bugatti 'Tailor Made' •

8 Following the opening of its first boutique in Knightsbridge, Bugatti now offers its clients the opportunity to have garments customised by a master tailor. You'll soon be able to say, 'I woke up in a new Bugatti.'

Bugatti 'Tailor Made' is coming soon



Blue cotton reversible jacket, £595, by STONE ISLAND



• Philipp Plein on New Bond Street •

Renowned for hosting the most ridiculously entertaining, over-the-top fashion shows imaginable – with rollercoasters and monster trucks and stuntmen in tuxedos on jet skis – it's a sure thing that Philipp Plein's flagship on New Bond Street will be absolutely mindbogglingly marvellous.

Philipp Plein, New Bond Street opens in early 2016



• Browns •

Browns Men Store has been one of our favourite boutiques since it first opened and, conveniently enough, is only a stone's throw from our offices in Mayfair. And now that Browns has been acquired by forward-thinking online emporium Farfetch, it's about to become much more futuristic in its luxuriosness.

Browns Men Store is open now



18montrose

Glasgow is having a moment. Not only is the Turner Prize opening this October, but so is fashion and lifestyle shop 18montrose. Located inside a striking Victorian leather merchants' warehouse – at 18 Montrose Street of course – it will stock the likes of Stone Island and Folk alongside vintage cameras, ceramics and books.

18montrose opens in October

10

Dover Street Market

Why has Dover Street left Dover Street? Is it really, as rumoured, because Victoria Beckham has opened opposite and the Market kids are just too bleeding-edge cool to look at that every day? Whatever the reason, it's moving into massive new premises on Haymarket – Dover Street Haymarket here we come!

Dover Street Market, Haymarket will open in March 2016.

Dover Street Market, Dover Street is open now



TRIVIA: In Elizabethan times Haymarket was a market selling hay (obviously). In Victorian times it was known for its prostitutes, always making hay.

Fur Your Eyes Only



Brown mid-length shearling coat, £5,495, by PAUL SMITH; deep-sea cotton T-shirt, £64, by LES BENJAMINS



Brown pony skin calf leather jacket, £3,950, by PAL ZILERI; white cotton T-shirt, £30, by CARHARTT WIP



Natural weasel fur coat, £10,500, by BALLY; red and black cotton T-shirt, £70, by VIVIENNE WESTWOOD ANGLOMANIA



Brown Irish setter fur coat, £120, by RIVER ISLAND; pink cotton T-shirt, £69, by TIGER OF SWEDEN



Brown teddy wool mix coat, £330, by SCOTCH & SODA; dirty pink cotton I Love Crap T-shirt, £40, by VIVIENNE WESTWOOD ANGLOMANIA

EDITED BY BEN SCHOFIELD

W

ith Rudolf Nureyev as your muse wrap yourself up like a Russian ballet dancer in rich, beautiful fur and throw yourself out onto centre stage. You'll be as cuddly as a Siberian bear, as ostentatious as a West London oligarch, and stay as warm as a weasel all winter long.



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Gentleman's Club

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The world is your casino, now let's lose a lot of money*

Clockwise from top left: Tie, £55, by TOMMY HILFIGER TAILORED

Crystal tumbler, £135, set of five poker dice, £165, both by WILLIAM & SONS

Pocket square, £50, by TOMMY HILFIGER TAILORED

Striped wallet, £55, striped card holder, £35, both by TOMMY HILFIGER

Cufflinks, £40, by TOMMY HILFIGER TAILORED

Single grain Scotch whisky, £45, by HAIG CLUB from SELFRIDGES

Loafers, £160, and belt, £45, both by TOMMY HILFIGER

PHOTOGRAPHY DANIEL LINDB STYLING SOPHIE CLARK

Prop stylist Mikael Beckman
Production KO Productions



G-STAR RAW

JEANS



how do you wear yours? g-star.com



RIVER ISLAND

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'10 million subscribers' – KSI

TEXT LOU STOPPARD



'Rage. Just Rage' – KSI

Meet the young vlogging pioneers, sharing the minutiae of their lives for extraordinary rewards. But what are the consequences to allowing unrestricted – and global – access into your private life?

Twenty-one-year-old Olajide Olatunji doesn't rise before midday. He dropped out of school early and now spends most of his time playing the football video game *FIFA*. But don't feel sorry for Olatunji; he isn't some moody teenage slacker or confused media studies graduate struggling to get a job. In fact, he probably earns more than you, drives a Lamborghini and lives in a penthouse apartment in London. This is because he's better known as KSI, the most popular YouTube star in the United Kingdom. He makes a multi-million pound living uploading videos of himself playing games or engaging in normal teenage larks: rapping, pranking his friends, dancing around his living room. What isn't normal is that millions of people watch him do it. Correction: billions. His views total 1,880,635,883 at the time of writing. More people are watching him play virtual football than are viewing some real televised matches, and he's not even very good at it. 'I'm terrible,' he tells me. 'I guess I'm just entertaining. Not many people know what to expect when I play – one minute I'm talking about *FIFA*, the next you're watching turtles mating,' he says, with a nod to his method of slicing and dicing footage.

This isn't some freak anomaly. All over YouTube you'll find similar young people; vloggers (video bloggers), as they're called, receiving equally impressive hits – and in turn huge financial rewards through advertising

revenue split between themselves and Google – by filming themselves doing things as mundane as making a sandwich. Often just by waffling away gormlessly, straight to camera.

Apathy and mania about these new celebrities peaked in unison in December 2014 when 25-year-old Zoella's debut novel, *Girl Online*, outsold JK Rowling. Her real name is Zoe Sugg, and she's the leading female vlogger. Her videos, which usually involve squealing and hair-fiddling, have racked up almost half a billion hits and countless agitated think-pieces lamenting the infantile bent of her 'content' (all the vloggers I interview use that word – never films, never work, just pure, clickbait 'content'). The majority of coverage of the vlogging phenomenon has focused on the female stars: the endless beauty tutorials, the shiny Disney princess smiles, the staggering levels of fame (if you're in doubt, ask anyone under 18 about Zoella). But actually it's the male vloggers who are leading the way.



Zoella has nearly six times the hits of Zoe Sugg, his agent is keen to remind me. Given her book sales, I worry his literary debut, titled *KSI: I Am A Bell End* and scheduled for release this month, may outsell the Bible. The industry is booming. Guys like him, the gamers, cater to a male viewership. But in just a few clicks you'll find



'Lush Haul & First Impressions' – Zoella



Zoella plugs her debut novel

'Today's top talents might look like they're alone in the bedroom with a camera but they have assistants, agents, managers'

► the heartthrobs – the bright-eyed boys with Justin Bieber fringes, who get their hits from the females, usually schoolgirls aged between ten and 15. Sometimes you'll see these pin-ups in Olatunji's videos too. One involving a paintball shootout and – you guessed it – a game of *FIFA* features notable crush Caspar Lee. This stage-sharing happens all the time, and vloggers rather grandly refer to it as 'collaborating'. 'It's so they can boost each other's followers,' a YouTube insider tells me. 'They appear together so all their fans are shared – more hits.' This 'in it together' mentality underpins the scene, which seems to be in the iron grasp of some strange sort of vlogger mafia. Zoe Sugg is at the centre. Despite her saccharine looks, I come to think of her as a savvy matriarch – the Kris Jenner of the extended family of online stars. Both her boyfriend Alfie Deyes and brother Joe Sugg are very popular too, and it turns out Caspar Lee lives with the latter as well. I'm unsure whether to think of it as a digital-age Famous Five or some futuristic cult, bent on world domination.

built a career through personifying Vanilla. 'People like watching YouTube because it's like watching a normal person; it's not like watching television,' he tells me, seemingly unaware of the sinister undertones of his acceptance of this mass voyeurism into his life. 'If you Tweeted a film star they would never Tweet you back, whereas we YouTubers are very engaged with our fans – we reply to them and let them get involved in our videos, like with the Q&As.' He's talking about the videos in which he responds to fans' questions: 'What's your iPhone background?' 'Who's your celeb crush?' Another vlogger with a predominantly female audience, 23-year-old Marcus Butler, also plays on his heartthrob status. One Q&A video is flirtatiously entitled 'Are You A Virgin?' (spoiler: he's not). I click on it, eager for some raw, eye-opening honesty – the common tales of awkward fumbles – but instead watch him kick off by plugging his new merchandise range, then rather unsubtly name-dropping a brand partner, the audiobook website Audible, into one of his answers.



'The Couples 123 tag' – Zoella and PointlessBlog



'Welcome!' – Jim Chapman



Zoella and ThatcherJoe



Caspar Lee and KSI

So, to reiterate, Olatunji's forthcoming release is called *KSI: I Am A Bell End*. While male celebrities their age – fledgling actors and musicians – seem keen to assert their sophistication and intelligence, vloggers can't help but revel in their own flaws. But then they're the icons of a channel with an audience that doesn't seem to want perfection; these awkward, fumbling everymen could just as easily be a handful of the millions watching the screen as the ones who appear on it. Bear in mind the soaraway successes of YouTube haven't been TED talks or high-budget film trailers, but amateur clips of children biting each other's fingers.

To 23-year-old Joe Sugg, relatability is gold dust. A strangely likeable character, he juggled recording his videos with finishing his thatching apprenticeship and is adamant that if he wasn't vlogging he'd still be earning his living in roofing. In fact, he only stopped because gaggles of schoolgirls on buses started to recognise him up on the chimneys. Smiley and sweet, he's

Vlogging's a lucrative business. Today's top talents might look like they're alone in the bedroom with a camera but they have assistants, agents, managers. They can command tens – even hundreds – of thousands of pounds for simply mentioning a product in their posts, and many of the savvier players have signed lucrative presenting or modelling contracts. Twenty-seven-year-old Jim Chapman took advantage of being one of the most mature, experienced vloggers to build relationships with high fashion brands – the kind who'd kill for access to a mass audience, but are looking to target a slightly older, moneyed audience. Most of the top players, including Chapman, are looked after by Dominic Smales, founder of Gleam Futures, an agency that deals with 'social talent' – whatever that is. While advertising to young people on television is heavily regulated, it's somewhat of a minefield online – and the Advertising Standards Agency have only just caught up with it, releasing new rules on how vloggers should present products they've been paid to include in their videos. But until they kick in, you're never quite sure if you're being sold something or receiving the legitimate recommendation of an exciting new T-shirt brand or coffee flavour from a genuine enthusiast. Naturally, Smales keeps it vague on the numbers, but gushes about the vlogger's special skill for getting through to a mass market – a forte that helps them effortlessly seduce and sell to viewers from Birmingham to Bosnia. 'There is a real X factor that the top guys have for relating to enormous global audiences,' he says. 'You think about the cultural boundaries, ►



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► the language boundaries, that you have to cross to grow an audience of, say, eight million subscribers; that's no mean feat. A lot of seasoned TV presenters have attempted it on YouTube and failed.' It's no wonder the content seems so simplistic; how can there be room for any nuance? It's the McDonald's of entertainment – mass, flavourless, flat and packaged for global consumption.

Vloggers are always cheerful, lest they put off a potential follower. And that is, in turn, why most parents seem to have no problem with their kids' viewing obsession. After all, Zoella and her ilk are safe role models, encouraging kids to stay indoors and arrange their hair rather than go out, see the world and get into scrapes. Even the pranks are decidedly anodyne – it's *Jackass* for the culturally sanitised Little Mix generation. But for all the claims of 'reality' and 'normalcy', that angelic glow is precarious – and when the mask slips it can do so drastically. Olatunji himself is no stranger to controversy; in 2012 his uploading of footage showing the 'pranking' – or, pretty much, sexual harassment – of promotional models at a gaming convention led to Microsoft dropping all links with his name. But he's by no means the only one, or even the worst offender. In October 2014, 26-year-old Sam Pepper, one of the platform's most popular stars and a former collaborator of Zoe Sugg, was investigated by US police for sexual assault, after uploading a video he'd filmed on the streets of Los Angeles entitled 'Fake Hand Ass Pinch Prank'. Shortly afterwards, separate allegations of rape emerged. With no charges, the dust settled and a video posted of a tearful apology, he's back to uploading slightly toned-down snippets such as 'Girls With Hairy Armpits!?'

It's quantity, rather than quality, that keeps the vloggers in business. They feed the salacious appetite of a generation that grew up with the web and like their content constant and snappy. It's targeted at the same kids that are killing long-form by clicking off anything meatier than 200 words. They communicate in slang acronyms – STFU, LOL, FML – and use emojis instead of words. Television's not fast enough for them. If you're watching a TV series you have to wait for months during season breaks for new episodes, but we're constantly uploading, weekly or daily,' explains Joe Sugg. Hooking those addicts is the key to making it as a top vlogger. His agent Dominic Smales further elaborates: 'It needs to be short form. The camera has to be close so you can engage on a small screen. There's a certain way of editing so it stays engaging – never too long between scenes.'

Aren't the YouTubers worried? Shorter platforms have already popped up – such as

Vine, the six-second video service that spawned last year's misogynist antihero Dapper Laughs – and even Instagram now allows viewers to upload 15-second videos in amongst their stream of selfies. Will it soon be possible to become an online star without even setting up a YouTube account, I ask. 'Of course,' enthuses Smales. 'There are Instagram stars. There are Twitter stars. There are Vine stars. There are probably platforms coming up the backstretch that we haven't even heard of yet that will grow their own talent.' For a second I feel a pang of fear and think of past cultural heroes, young visionaries struggling to come up with perfect phrases in front of typewriters, and contrast that with this generation's 'talents', lauded for posing duck-faced in front of a mirror or giving their friend a wedgie on film. All I can do is draw comfort from the fact that every society is perturbed and boggled in equal measure by the passions of its youth.

Sixteen-year-old Sidonie from County Down tries to explain the appeal. 'Having someone's life on tap can be irresistible. It's nice to indulge in someone else's world, especially if you feel your own isn't that interesting,' she muses. It's a sentiment that's echoed by Joe Sugg. 'We've gained such a following that we can live an amazing life and try really interesting things, have great experiences, go to different countries. It's stuff that a lot of people can't do. So they can live their lives through mine in a sense,' he gushes.

I think of Jim Carrey's character in *The Truman Show*, his whole life intended as escape and entertainment for others, and realise that you couldn't make that movie today. That notion of living your whole life out on screen has become the norm; while Truman reacts with horror at being channel fodder, today's teens want nothing more. Smales is turning down eager clients every day.

Unsurprisingly, none of the vloggers are nostalgic. As critics lament their popularity, questioning how society will produce the next Kerouac if we're all too busy filming our lunch, the vloggers keep on uploading. Many still presume that these young upstarts aren't really committed to their trade. The bloggers surely want to graduate to print? Don't the YouTube stars just want to be TV presenters, while the Viners dream of acting careers? No. Traditional media's disdain for the vloggers is returned in equal measure. Olajide Olatunji is the most irreverent. 'TV is pretty dead. Newspapers are so dead it's unbelievable – I actually can't believe people still buy them,' he tells me. Marcus Butler politely agrees: 'I think we get criticism from people because they are very scared. People thought it was a joke, but we're breaking records.'

So how do vloggers see their future? Unlike traditional celebrities, they can't take any time off. Other teen heroes – singers, musicians, actors – can claim they never wanted the fame or fans, insisting they're 'just here for the music' as they duck away from the crowds. But vloggers are nothing without their viewers; their ability to keep them hooked is their only talent. Aren't they keen to get out of the game and retire the laboured smiles – and won't time force that? Not in Butler's eyes. Bizarrely, it's not the movie offers and book contracts that give him hope but the unwavering interest of his watchers. 'Long term, the one thing I'm sure I will continue is filming my life every day and sharing it with my audience,' he tells me. 'I'll grow into a man and hopefully create a family in the future and all these amazing things will be great to share. There are people who have followed me since I was 18, all the way up, and they can keep watching the journey.' I begin to see the vloggers not as A-listers, lucky young stars feeling the benefits of quick fame and huge riches, but as toys, for those who choose to play. A manifestation of the Tamagotchi and Furbies of my youth, or before that, dolls and teddies – always available, never argumentative, never aloof. They are glorified comfort blankets, not celebrities. 'If you ask any YouTuber, none of them will ever say they've got celebrity status,' says Joe Sugg. 'We're real people at the end of the day.' He pauses. 'Being a YouTuber is quite a humble job.' **GQ**



'Reacting To My Old Tweets' – ThatcherJoe



'Fake Hand Ass Pinch Prank' (now removed) – Sam Pepper

**'TV is pretty dead.
Newspapers are so dead
it's unbelievable –
I actually can't believe
people still buy them'**



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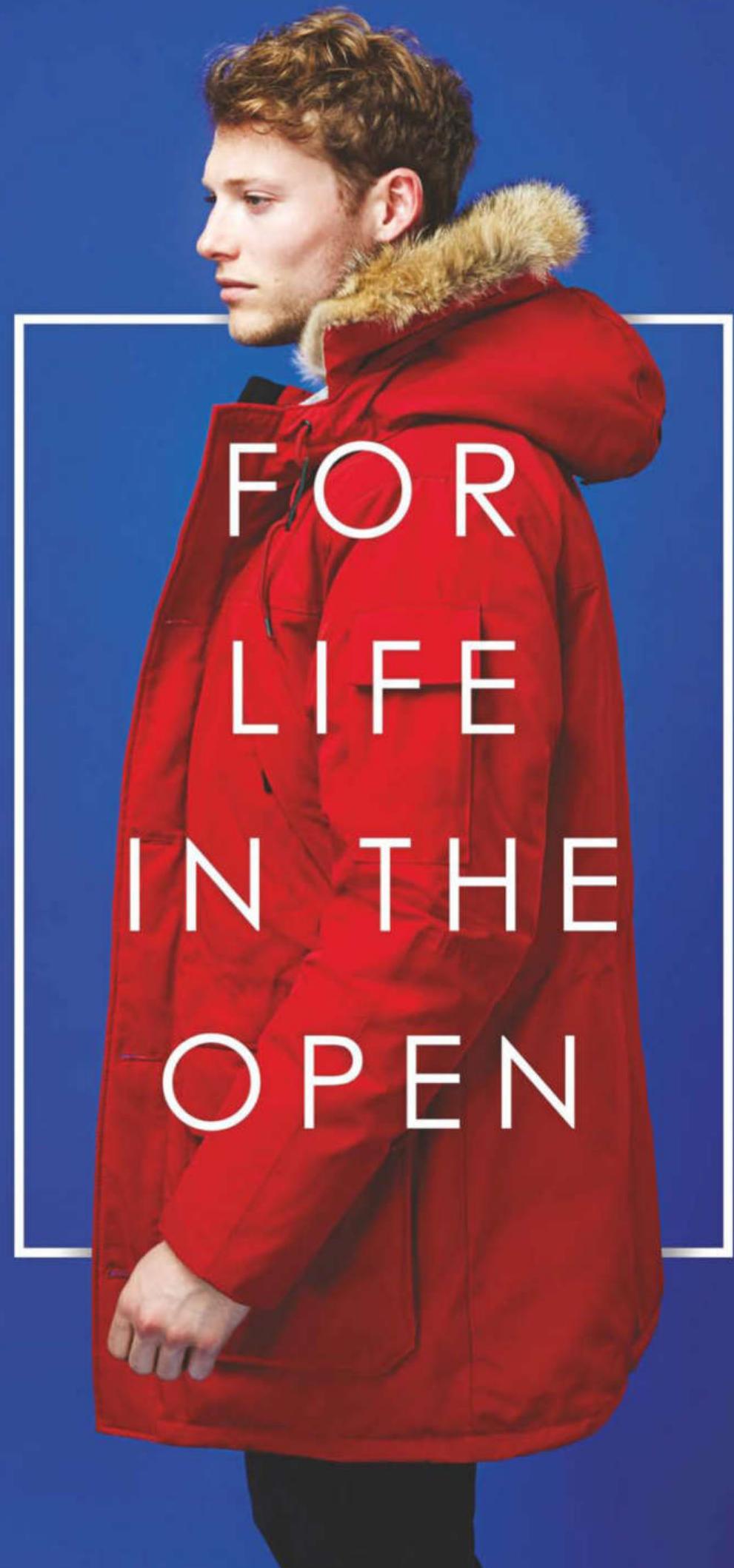
arry a dash of dark Highlands glamour with you wherever you go with this smart portfolio case in black leather and 'cammello Saffiano' tartan-printed nylon. A very modern mixture of masculine and feminine, the exquisite and utilitarian – this was a collection in which Miuccia did really the most extraordinary things with nylon – it's nice for carrying around all your top-secret documents, and twice as nice for a night out on the tiles.

The Portfolio

PHOTOGRAPHY DANIEL LINDH STYLING SOPHIE CLARK

Black and tartan cammello Saffiano and leather portfolio case, £835, by PRADA

Writer Dean Kissick
Prop stylist Mikael Beckman
Production KO Productions

A man with curly hair, wearing a bright red parka with a large fur-trimmed hood, stands in profile facing left against a solid blue background. He is positioned within a white rectangular frame. The text "FOR LIFE IN THE OPEN" is printed vertically in large, white, sans-serif capital letters across the center of his back.

FOR
LIFE
IN THE
OPEN



A close-up, black and white photograph of a man's face. He has light-colored hair styled upwards, a well-groomed beard, and intense, dark eyes. He is looking directly at the camera with a neutral expression. He is wearing a dark, textured jacket with visible stitching and a small metal button on the collar.

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Don't Be Sheepish



Khaki shearling bomber jacket, £2,443, by PHILIPP PLEIN; cotton striped T-shirt, £9.99, by H&M



Beige astrakhan down-filled reversible bomber jacket, £13,180, by MONCLER GAMME BLEU; navy and oatmeal Breton T-shirt, £65, by OLIVER SPENCER



Brown and cream shearling coat, £95, by RIVER ISLAND; red and white striped cotton T-shirt, £40, by PEOPLE'S PLACE ORIGINALS BY HILFIGER DENIM



Brown leather shearling coat, £1,410, by TIGER OF SWEDEN; blue and white cotton striped T-shirt, £60, by SUNSPEL



Brown patchwork coat, £485, by GOSHA RUBCHINSKIY; black and white cotton striped T-shirt, £60, by SUNSPEL



EDITED BY BEN SCHOFIELD

S

stripes with sheepskin is one of those combinations that shouldn't really work, and yet it does, with all the rugged Englishness of an old football manager and all the expressive provocations of a French mime artist. Nothing beats a Breton stripe and a soft shearling lining.



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Gender Fluidity

Style today is all about gender-blending; about erasing the boundaries between masculine and feminine. Not boys that look like girls, nor girls that look like boys, but boys and girls that look like the in-between. A figure-hugging jacket with a low neckline; a pair of velvety French cuff trousers and loafers. There's a whiff of old-Versailles aristocracy to all this, but also of something from the faraway future, where spaceships full of alluring androgynes float through the Milky Way. Dress this way and you'll look utterly sexless and yet – don't worry – you'll have lots and lots of sex.

PHOTOGRAPHY FELIX COOPER STYLING GARY ARMSTRONG

Writer Dean Kissick
Groomer Ben Jones
Model Callum Ward at Premier
Set design Thomas Petherick
Casting director Paul Isaac
Photo assistant Philip White
Digital technician Bastian Jung
Production KO Productions
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The Technology 10

All the mad inventors have been busy in their labs assembling – and this is the best of what they've made



• Spymaster E-board •

Whether you're cruising up and down the strip or weaving in and out of the park, nothing's more fun than having your own set of wheels. Best of all, this Spymaster board will keep your shoes looking box-fresh forever – Wiz Khalifa, above, concurs.

Spymaster E-board is available at Harrods

BMW Voice Commands

Since cars were first invented, men have wanted to chat with them, whether it's *Herbie* the talking Volkswagen Beetle or Kitt from *Knight Rider*. Well, since the advent of BMW's Voice Commands the dream has come true – and now you can adjust your heating, music, and everything else without taking your hands off the wheel.

BMW's Voice Commands is out now



TRIVIA:

Q: Who likes to roll up and down the aisles of his private jet on his E-board?
A: Justin Bieber.

Beats x MCM headphones

Combining Beats by Dre's astounding sounds and MCM's much-desired Cognac Visetos monogram, these wireless headphones will allow you to wander around your house (or your yacht) looking like a G. Still taking the time to perfect the beat, still got love for the streets, it's the M-C-M.

Beats x MCM headphones are out now

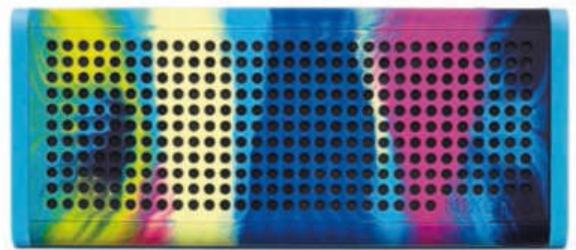


3

Nixon Blaster

This natty little Bluetooth speaker goes wherever you go and plays whatever you want: why not treat your fellow train passengers to an impromptu karaoke rendition of *Back For Good*? Also it comes in these wondrous, trippy colourways like a Damien Hirst spin painting.

Nixon Blaster is out now



5

Nike Mercurial Superfly FG

These are super fly – super duper fly – they're the most high-tech football boots ever made, with a one-piece Flyknit upper that fits like a sock and a carbon-fibre bottom equipped with beautiful blades for besting firm grounds. Best of all they come in a bright, lurid pink.

Nike Mercurial Superfly FG is out now

• Apple Project Titan •

Ever wish you could climb inside your iPhone and let it whisk you away on an adventure? Well, soon you sort of will. Apparently there's a secret compound somewhere in California in which Apple are building the driverless robot-car of the future – Project Titan – which will take you on the ride of your life.

Project Titan won't be out for a while



10

Microsoft HoloLens

Ever feel bored of, like, everything? This cool, shaded visor will transport you into another world entirely, melting together holographs and reality like cheeses in a toastie. You could be having Christmas dinner with your family, but actually playing 'Minecraft'; you might be out on a date night, but really just scrolling through our Instagram!

Microsoft HoloLens is out in 2016



Playstation Now

Those days of traipsing down the video games shop are long gone, now the future's all around us in the cloud. Playstation Now allows you to stream classic titles straight into your living room, so you'll never need to leave the house again; basically it's the Netflix of games.

Playstation Now is out now in beta

6



Lexus Slide

Back To The Future Part II shows us a 2015 full of hoverboards, so where are they? Well, Lexus have just released a video of its magnetically levitating prototype. Skaters slide down a handrail and float across a pool of water on a superconducting board – and it looks utterly amazing!

Lexus Slide is unlikely to ever come out, sadly

Muse meditation headband

Trouble meditating? This mind-reading headband talks to you, visualises your brainwaves on your phone, and raises you to a state of utter transcendent joy. Also, it plays sounds of softly lapping seas and calming rainforests. Headband says relax.

Muse is out now



T

oday there are so many ways to make a bold style statement, but none more so than a pair of golden shoes.

These audacious creations come from Giuseppe Zanotti, a chap who keeps a jeweller in his atelier and delights in making, he says, 'cultured sneakers – Italian sneakers!' With their thick leather soles, double monkstraps and zippers in place of traditional seams, they truly are brilliant; not so-so silver, nor shameful bronze; but beautiful, beautiful gold.

The Golden Shoe

PHOTOGRAPHY DANIEL LINDBY STYLING SOPHIE CLARK

Gold Johnny coarse glitter monkstrap shoe, £675, by GIUSEPPE ZANOTTI DESIGN

Writer Dean Kissick
Prop stylist Mikael Beckman
Production KO Productions

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SWISS MADE | ANGLO - SWEDISH WATCH DESIGN

Ryan wears black sheepskin long coat by JAMES LONG; navy oscillator robe by TIGER OF SWEDEN; black ribbed wool roll neck jumper by WOLSEY; black pinstripe trousers by KENZO; grey merino knitted wool scarf by SALVATORE FERRAGAMO; navy cotton socks by FALKE; multicoloured leather trainers by JAMES LONG X FILLING PIECES



Slobulence

One is a slob and yet one is opulent; one is... slobulent. Just because you're spending another night in on your antique golden Netherlandish settee stuffing your face with hotdog-crust pizza and watching *Next Top Model*, why shouldn't you still dress the part too? Why not take your louche ness to a whole other level and turn laziness into an art form. Throw on a massive scarf, a rather grand robe, lots of woolly things – some exclusive designer trainers too – and you'll look like a luxurious, decadent dude-king.

PHOTOGRAPHY FELIX COOPER STYLING GARY ARMSTRONG



Writer Dean Kissick
Groomer Ben Jones
Model Ryan Thomas at Select
Set design Thomas Petherick
Casting director Paul Isaac
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Clockwise from top left: Colonia vaporiser (part of set), £142, ACQUA DI PARMA

Razor (part of set), £360, ACQUA DI PARMA; cuticle pusher (part of set), £230, BROOKS BROTHERS

Shaving brush (part of set), £360, ACQUA DI PARMA

Valentino Uomo Edition Noire, £64.50 for 100ml eau de toilette, VALENTINO from SELFRIDGES

Face soap, £15, CLINIQUE FOR MEN; nail clipper (part of set), £230, BROOKS BROTHERS

White gold with white diamond cufflinks, £7,600, SHAMBALLA JEWELS

Royal Oud, £210 for 75ml spray, CREED; Boss the Scent, £85 for 200ml, BOSS PARFUMS

Skin

Deep

The importance of cosmetic treatments – especially where masculinity is concerned – can often be overlooked. GQ Style editor Luke Day gets the Dr Prager treatment and proves that it's something every man should consider

PHOTOGRAPHY **Blair Getz Mezibov** TEXT **Edward Cooper**

If there was ever a time to re-boot everything you ever knew about modern cosmetic surgery, it would be now. Gone are the days of a simple nip and tuck, or a routine injection of Botox erasing the most stubborn of wrinkles. Instead, it's become a far more advanced (and equally impressive) affair, with an array of technology helping anyone look their absolute best. With this in mind, Dr Prager's surgery on London's Wimpole Street is pushing back against the wear-and-tear of everyday life to help any discerning customer boost their confidence game.

To find out more, *GQ Style*'s ever-intrepid editor, Luke Day, joined the ranks of those who walk through Dr Prager's door to come away with both a refreshed confidence and a new attitude to cosmetic enhancements. 'Initially, I got my face photographed at several angles,' Luke begins, an hour after his treatment with Dr Prager. 'A 3D skin topography analysis device is used, which allows the injectable treatments to be documented, as well as enabling skin recommendations and

recording results afterwards.' The first stage of Dr Prager's now-trademark treatment is a holistic approach of mapping out where work needs to be done on the face, thanks to need-to-know giveaways such as which side of the face is slept on. 'He told me things about my face I didn't even know,' Luke praises. 'The way he can read a face is beyond just being a doctor. It's like he's an artist.' But, asks *GQ Style*, what were Luke's targets for the treatment? 'I had a few concerns. My main issues are redness, broken capillaries, dullness and large pores. Thanks to Dr Prager, I actually found out what parts of my face needed work.' After an initial consultation, Dr Prager decides what treatment will suit. The Red Carpet Facial was the chosen treatment for Luke, which promised him camera-ready results, owing to mesotherapy and micro-needling that helps to stimulate collagen. 'I think men should be more open to cosmetic treatment,' Luke admits. 'Generally, male perceptions of cosmetic enhancements are out of date.'

Dr Prager's procedures are so advanced, they go far beyond what someone may think.'

But, says Luke, to change the perception of male cosmetic surgery, you need to start in the capital. 'London is a competitive city with people striving to have the best job and the best house. So why shouldn't you look your best, too?' he challenges. In this accord, skin can be made smoother by removing acne and sunspots, as well as injectable approaches that include Botox and dermafillers. As Dr Prager specialises in improving the essential masculine traits – think a bolder jawline, stronger cheeks and the elimination of tired-looking skin under your eyes – Luke enthuses that 'looking good will always inspire confidence in a man,' with his treatment seeing him through a wedding in style the following day. 'I cannot tell you how many compliments I got,' he concludes. 'After two nights of revelling, I still looked fresh. After all, nobody's perfect but there's always room to improve your confidence.'

drmichaelprager.com

1

The Red Carpet Facial

Looking for camera-ready results? Then set a course for Dr Prager's Red Carpet Facial. Micro-needling and mesotherapy are the highlights and this is a consistent favourite among the celebrity elite. One of the clinic's deeper treatments, The Red Carpet Facial stimulates collagen production to overhaul the skin, reducing fine lines, wrinkles and even pigmentation.

2

Pigmentation

Helps to repair sun-damaged skin and acne scars with a non-invasive treatment. Using effective radio frequency rejuvenation technology, skin across the body is tightened significantly. Pigmentation treatment combines the benefits of eTwo and IPL for a completely beneficial (and highly effective) treatment plan resulting in completely clear skin, regardless of skin type or tone.

3

Micro Mesotherapy

Skin is gently double-cleansed while a mild peel exfoliates and purifies. Having been showcased on Channel 4's *10 Years Younger*, the treatment is designed to shave years off your appearance. A micro needle roller is passed over your skin as well as an intense peeling treatment. The result? A mineral-based solution that provides long-term rejuvenation and instant plumping.

4

The Illuminator Facial

The ideal treatment for a special event, Dr Prager's Illuminator facial is a proudly needle-free treatment that promises an instant glow alongside an anti-ageing boost. Three factors build The Illuminator Facial: a hydrating mask, electrical pulses and a mild peel, all increasing elasticity in the skin, as well as translucency and smoothness. This all makes for one of Dr Prager's most popular treatments.

Promotion

Model Ivan Hristozov
at Next Model Management



The image is a composite of four distinct fashion shots of a male model. Top left: He stands leaning against a dark wooden railing, wearing a brown corduroy jacket over a patterned shirt and blue jeans. Top right: He sits elegantly on a gold-colored velvet sofa, dressed in a grey blazer, a burnt orange turtleneck, grey trousers, and white sneakers. Bottom left: He stands in a dark setting, wearing a long beige trench coat over a white shirt and blue jeans. Bottom right: He stands in a dark setting, wearing a brown double-breasted coat with a large fur collar and fringe.

AW15
EDIT

#AW15edit

Jacket
£39.99

NEW LOOK
MEN



@NewLook_Men

Parka Life



Khaki green cotton eskimo jacket, £465, by WOOLRICH; green cashmere crew neck, £160, by BROOKS BROTHERS



Khaki fur trimmed down parka, £625, by MICHAEL KORS; deep forest jersey three-quarter scribble T-shirt, £80, by G-STAR RAW MARC NEWSON



Khaki nylon hooded long bomber, £1,165, by JUUN.J; olive wool sweater, £85, by CARHARTT WIP

D

put my trousers on, have a cup of tea and I think about leaving the house. Parka life! I feed the pigeons, I sometimes feed the sparrows too, it gives me a sense of enormous wellbeing. Parka life! And then I'm happy for the rest of the day, safe in the knowledge there will always be a bit of my heart devoted to it. Parka life!



Lichen teflon coated cotton and nylon parka, £235, by PENFIELD; green wool chunky knit bomber, £250, by WOLSEY



Khaki cotton and blue fur parka, £350, by DIESEL; khaki wool sweater, £175, by VICTORINOX

EDITED BY BEN SCHOFIELD



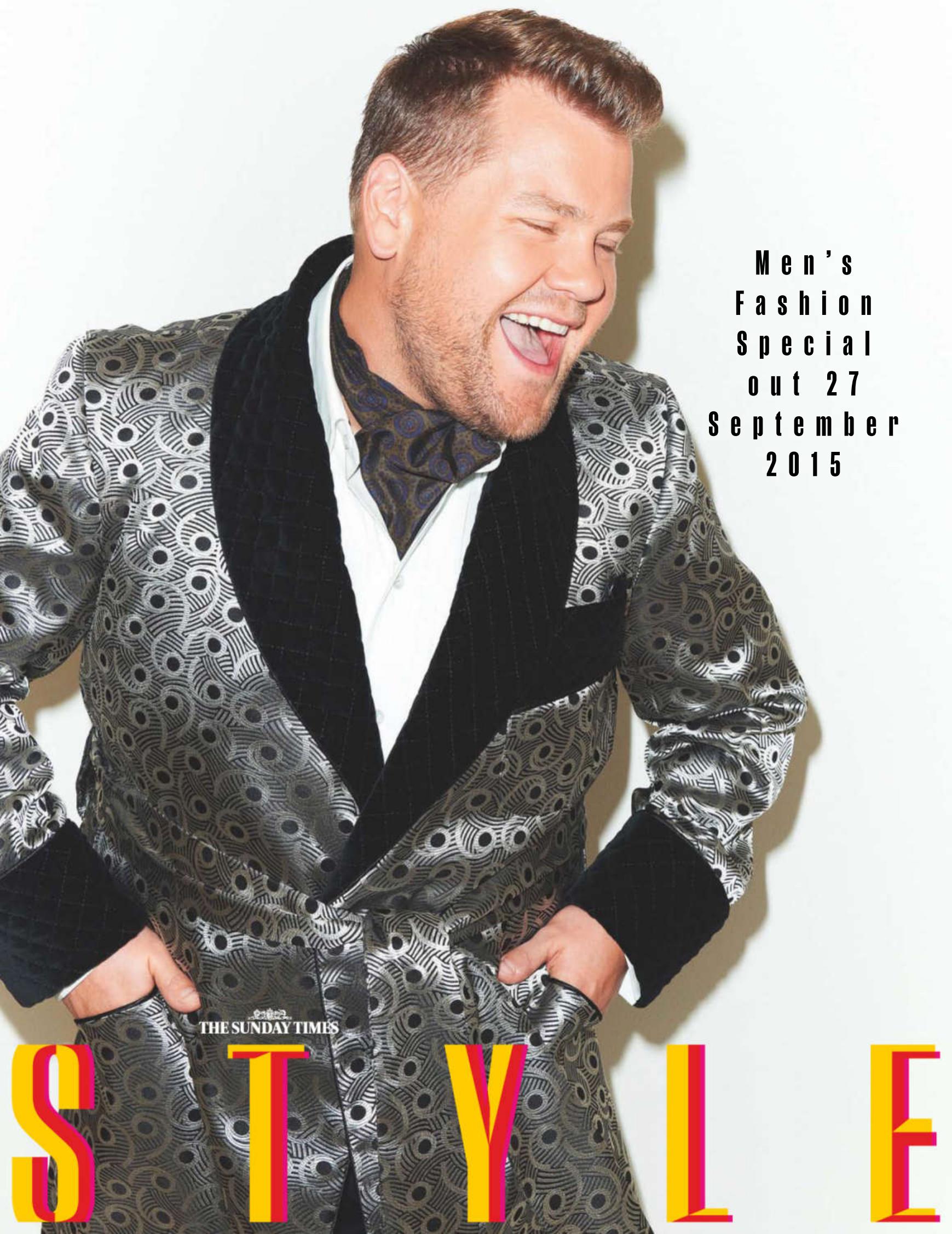
UNITED KINGDOM

LUKE

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A black and white photograph of a man with a beard and short hair, laughing heartily with his mouth wide open. He is wearing a dark pinstripe suit jacket over a white shirt and a patterned tie. The pattern on the tie and jacket consists of large, stylized, circular motifs.

Men's
Fashion
Special
out 27
September
2015

THE SUNDAY TIMES

STYLÉ

Wooln't it be nice?

Wooln't it be nice to live together, in the kind of world where we belong?



Clockwise from top left: Maroon V-neck sweater, starting at £270, by JACOB COHEN from HARRODS; khaki sweater, £187, by VICTORINOX; grey cable knit jumper, £85, by LUKE; navy cable knit jumper, £110, by WOLSEY; navy and yellow pattern cardigan, £85, by BEN SHERMAN

*Yellow Neo
cotton T-shirt by
VICTORINOX*

Victory nox

Adam Gemili, athletics' new superstar and Britain's fastest sprinter, is the track's most stylish man

IN ASSOCIATION WITH



VICTORINOX

PHOTOGRAPHY MICHAEL MAYREN

STYLING ELGAR JOHNSON

*Khaki wool Gallen Parka,
red Ascension T-shirt,
indigo Lindau jeans,
all by VICTORINOX*



Adam Gemili is the fastest man in London. Actually he's one of the fastest men anywhere: he's reigning European Champion over 200m, and represented Great Britain at the Olympics in the 100m. Not only that, he's the only man of Middle-Eastern descent (his ancestry is Iranian and Moroccan) to have run the 100m in under 10 seconds. And with all this under his belt at only 21, just out of university – he's only getting faster.

TEXT DEAN KISSICK

What was the proudest moment of your career?

The proudest moment of my career I would have to say was representing Team GB at the London 2012 Olympics. Putting on the kit and competing for my country is a one of a kind experience. To celebrate afterwards, I got to go out with all my friends and catch up with them as during the season you don't get to see them much at all.

Can you describe an ordinary day in your life?

An ordinary day in my life would have been getting up to go to university from 9am to 3pm. Then meeting my coach at the track and training for about three to four hours. Then heading home to start my assignments, and then getting into bed ready to do it all again! Fortunately for myself I have now graduated from university, but for the last few years that's pretty much how it looked.

How would you describe your fashion style?

My style has improved a lot over the past few years, as I used to mix and match everything and not really care. I usually go for the red carpet look 24/7 so if you ever see me out and about on the street you may double take me for David Gandy... of course I'm joking! I usually keep it casual but can dress smart when needed.

You're the only British man to have run the 200m in under 10 seconds and the 100m in under 10 seconds – how does that feel?

It's great, whatever happens now, it's a memory I will have forever. It really is about hard work and discipline and believing you can do it. Walking away with a gold medal for Great Britain at the European Championships was the best feeling and I was extremely proud.

You're also the fastest man of Middle-Eastern descent ever – what's the secret of your speed?

Haha! I'm unsure about that. My parents both claim the speed has come from them and they're from different continents! Even to this day my dad still thinks if he was my age he would give me a good race but I suppose it's a mix of good genetics and hard work.

What's your life's ambition?

My ambitions in life are first and foremost to be a good role model for younger athletes coming into the sport of athletics, to always enjoy my sport – and of course an Olympic Gold medal would also be quite nice... haha! **GQS**



Khaki wool Gallen Parka and red Ascension T-shirt, both by VICTORINOX

Groomer Jody Taylor at Premier Hair and Makeup
Photo assistant Georgia Pellegrino
Stylist's assistant Christina May
Production KO Productions
Location Loughborough HiPAC

*Blue Matterhorn
viscose gilet and khaki
cotton sweater, both by
VICTORINOX*



Christopher and his kind

PHOTOGRAPHY SIMON HART STYLING LUKE DAY

TEXT DEAN KISSICK

Ageless form alongside high function has always driven the success of Victorinox. Now artistic director and LCM superstar Christopher Raeburn is reapplying the brand's ethos with thoughtful innovation

'I was given a Victorinox Swiss Army Knife when I was 11 or 12 years old,' recounts Christopher Raeburn, now 33 and artistic director of the old Swiss knife-maker's acclaimed fashion line, in addition to running his own eponymous label. 'I have two older brothers; we were brought up in Kent and it was four miles to the nearest shop. The middle of nowhere. You just had to make your own fun, and being given this knife, it was like a key to escape and fun and tree-houses, and building and making and doing. I suppose it's such a rare thing to have that level of emotional attachment to a product at that age, that you then keep. I still have it today. That's something that's really resonated in my adult creative life.'

Of course, this particular sort of knife is a wonderful object, and one that has allowed its owners to have such adventures for well over

a century now. Karl Elsener, an apprentice knife-maker from Zug, first set up his cutler's – which is to say a maker of cutlery – in the rural village of Ibach in 1884, designing the Original Swiss Army Knife a few years later. Today his family still owns the company, his great-grandson Carl is the company's CEO, and over the years they have expanded across the seven seas with over a hundred stores and now six divisions: cutlery, knives, watches, travel gear, fragrances and, of course, apparel. 'We want to be known in the marketplace for great menswear that is functional and stylish for the everyday context,' explains Carl Elsener. 'We will continue to push our research and design forward in order to be able to bring the technological benefits of outdoor clothing into classic styles, drawing inspiration from original utilitarian garments.' And what better designer to take on this ambitious task than Christopher Raeburn, ►

Khaki green hooded wool coat, khaki camo print viscose jacket, khaki green tailored corduroy trousers, all by VICTORINOX; shoes by PRADA



► who has been a star of London Collections Men since the very start and is now firmly established as one of the coolest and most in-demand designers around? Hiring him has been a real coup for Victorinox, and today he is working his heart out coming up with collections with compelling stories and innovations worthy of the company's rich history. However, his approach to these tasks is really rather unusual.

In search of inspiration and thrills, and in the interest of forging even closer relationships with his colleagues, he recently led them away on a hiking expedition from the flagship store in Zurich to the original factory in Ibach, 30 miles away in the Canton of Schwyz. 'You start in the middle of Zurich,' he says, 'then quickly you're up into the hills and the mountains. We had a really good route, going almost entirely through mountains and down footpaths and alongside lakes and then finally ending up in Ibach, which is one of the most beautiful places in Switzerland. It was a real experience, and something I'd like to be doing more of.' So, while many designers are locked away in their studios far from the outside world and all its wonders, Christopher has pioneered a way of working through exploring.

However, while he may have grown up in rural Kent and still enjoys a bracing yomp through the Swiss Alps, the Victorinox designer and his team are great explorers of cities, too. We're speaking in the bustling Christopher Raeburn design studio in the East End with the towers of Canary Wharf looming through the windows, but when he's working with the Victorinox design team, it's across the Atlantic in its fifth floor loft space in Manhattan, on Spring and Broadway, or else in Switzerland.

'The first thing that we did for AW15,' he says, 'was bring the entire design team to Switzerland, because quite a lot of them had never been there and certainly had never seen the knife factory. It's a place that has such soul. The moment you see the machines and the people and all of these things being produced, you kind of get the whole brand straight away. We were really keen to bring this whole experience about what it is to be a Swiss brand, and to really understand that alchemy between old and new, and the uniqueness of Switzerland. We call this trip, which we do annually now, the "Swiss Lab". We've done everything from visiting the best art museums, different ateliers, artisans – all of these different people that ultimately are helping to bring into the design process. It's a way of searching out new ideas, because of course most of Victorinox's customers are not living on mountain pastures or in the countryside, but working in cities or travelling the globe – and it's important that the collections are suited to their needs. Carl Elsener elaborates: 'The world is changing and Victorinox must

constantly adapt to this. New products are the cornerstones of our success. When we succeed in continuing to bring products that surprise and inspire people, we will shape a successful future.'

Christopher Raeburn's involvement with the company started in AW11 with the capsule collection 'Remade in Switzerland,' made solely from deconstructed garments and other items salvaged from Switzerland's army surplus (Liq) stores. He set up a studio in the founder Karl Elsener's old house ('incredibly trusting of the Elseners,' he tells me), sourced some sewing machines in addition to some local tailors, and manufactured a capsule collection of seven pieces. An accompanying video was made for each, and I'm watching one of these – the one for the Recruit's Cap and the Duffle Backpack – with Christopher providing a live artistic director's commentary over the top: 'Daniel was a goat farmer. Only works at Victorinox in the winter when his goats are indoors. All these people had such good stories.' And these stories are so important. 'Storytelling is at the heart of Victorinox,' Carl confirms. 'We consistently receive mail from all corners of the world, with people letting us know how their Victorinox item has helped them in some way or another. We are now in our fourth generation and continue to champion the hero stories that we receive, as well as letting our products be the hero in their everyday adventure.'

What then is the story behind the AW15 collection? 'They have these really beautiful Liq stores which are military surplus stores,' Christopher begins. 'Within them, you find everything from different uniforms to blankets, from skis to... you name it. We spent some time researching them. We came back with these different military uniforms, and we were thinking about parkas, thinking about different field jackets that help to form the core of the collection. In fact everything this season was extracted from that Swiss Lab experience: the colour palettes, the fabrics. We really focused on bringing so much more identity to the garments.' The collection was titled 'Archetypes' and consisted (of course) of wearable, brilliant archetypes that will never go out of fashion. Christopher is renowned for his jackets; he's a grandmaster, arguably the world's best, particularly when it comes to his bombers and his parkas. Indeed his favourite piece this season is the Gallen Parka. It's a construction of Italian wool in a shade of grey inspired by Zurich's Old Town's meandering cobblestoned

alleys, bonded in Switzerland by Schoeller, one of the finest fabric manufacturers in the world, and finished in small European ateliers. There's a real emphasis on artisan skill and Christopher enthuses, 'it's a really, really good product that's going to be, I really hope, relevant for years to come.'

When you try this Gallen Parka on, you're in for a surprise. It has a modular lining system that snaps out into both a vest and a sort of bomber, and works with seven different jackets in this collection, mirroring the multi-functionality of

'Everything this season was extracted from that Swiss Lab experience... We really focused on bringing so much more identity to the garments'

the original Swiss Army Knife but in a very technologically advanced, transforming way. It's the Optimus Prime of winter coat linings. You see, everything that Christopher is working on with Victorinox is innovative, but in a very thoughtful manner – which is a very Swiss way of working, really. Since he became artistic director in 2013 they have been making all sorts of adjustments, over time rather than all at once, and it is clear is that they have a very grand plan. 'To make further steps,' explains Carl Elsener,

'it is now essential that we improve our alignment among our product categories, allowing them to grow closer together so we truly become one brand and one voice.' Following on from this, the different divisions are starting to develop their products in harmony. For instance, in the same way that the jackets have their modular lining system, the Inox watches have swappable leather sleeves that fit around their stainless steel casings. Another important development is the beginnings of producing some of the clothing in Europe, where the knives and the watches are made, thus pushing the brand forward. Finally, of course, the clothing collection itself has all its technological advances in details and materials; one only needs to consider the fact that Harrods has just come on board as a major stockist to tell that things are going very well indeed.

Christopher's is certainly an exploration-based method of design, but it's an exploration of the future of a grand old company that has possessed an enduring passion for innovation – and for the highest levels of quality and craft from the get-go. Victorinox will be around forever, really (most likely we'll still be using our Swiss Army Knives in the post-apocalyptic swamps and mires of the faraway future) and Christopher Raeburn is in it for the long game too. 'I'm really excited that the brand has so much momentum and it is making so many changes,' he concludes. 'The focus at the moment is about what we build towards year 2020 and how, as a company that has six different divisions, how all of these things that could be quite disparate are better aligned and how that ultimately works. That's a massive undertaking.' **CQS**

*Green wool military
bomber jacket with leather
trim, dark grey ribbed wool
jumper, black stretch
five pocket cotton trousers,
all by VICTORINOX;
shoes by PRADA*



Hair stylist Gary Gill
Make up Elias Hove
Model Christian Williams at Select
Photo assistants Guillaume Blondiau,
Marc Pritchard and Philip White
Stylist's assistants Sophie Clark
and Ben Schofield
Hair assistant Michael O'Gorman
Videoographer Paris Zarilla
Set design Bee Cole **Production**
KO Productions **Lighting** Pixipixel
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RM 017 Tourbillon watch, £305,500, by RICHARD MILLE

Fun Times



STYLIST

Sophie Clark

ILLUSTRATIONS

Hattie Stewart

PHOTOGRAPHY

Sudhir Pithwa

Reimagining the discerning gentleman's timepiece, we go crazy o'clock with new-wave illustrator Hattie Stewart and her effervescent doodles. Here's our pick of the season's new faces – from super-cool chronographs to masculine metallics. Because donning a classic shouldn't mean stepping back in time



CM watch, £225, by LARSSON & JENNINGS



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JUNGHANS - THE GERMAN WATCH

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MADE IN
GERMANY

Clockwise from top:

Ranwell watch, £605,
by SHINOLA

Alliance Mechanical watch, £690,
by VICTORINOX

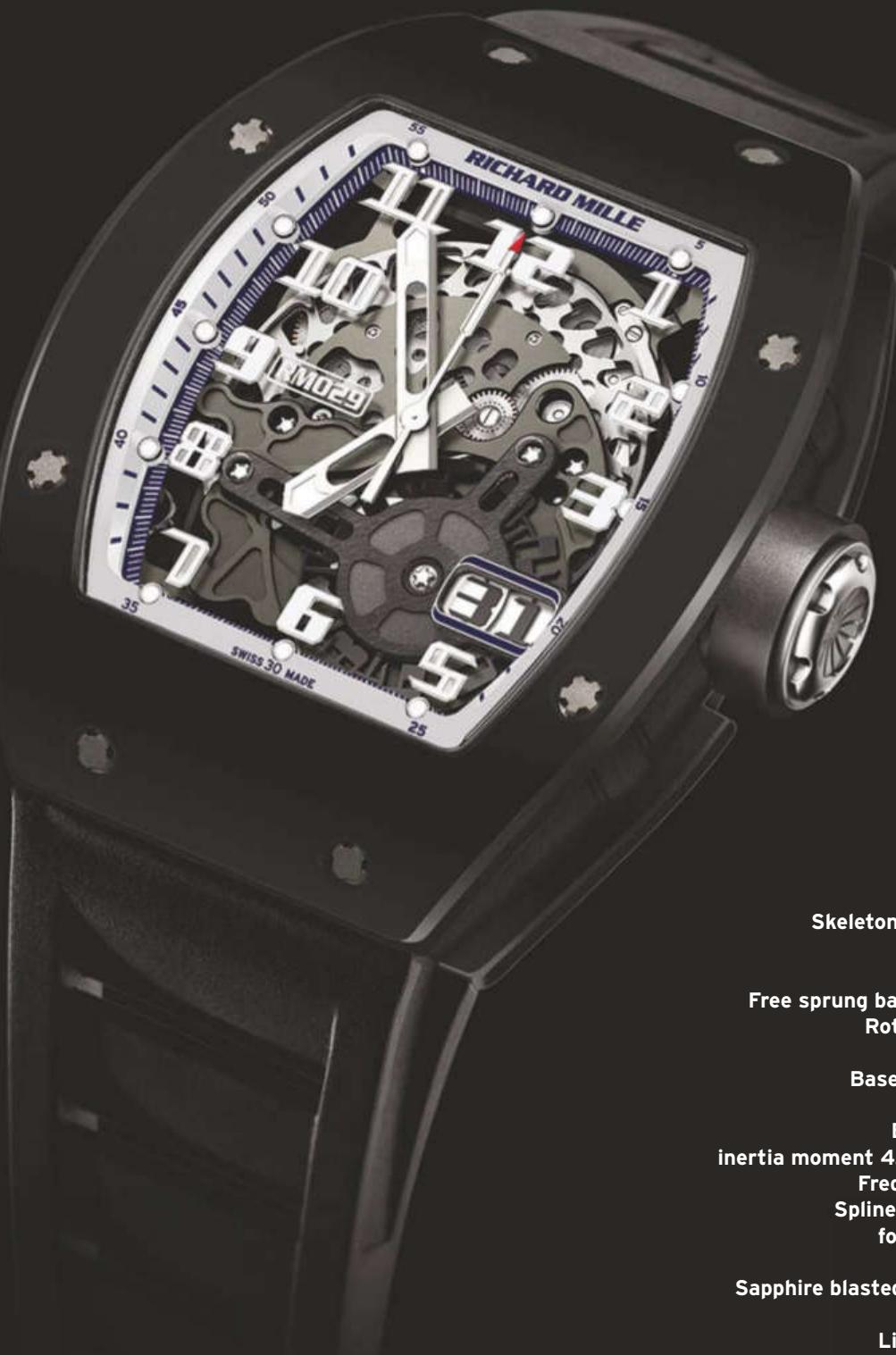
Bullet Chrono watch, £190,
by NIXON

Koppel 41mm watch, £950,
by GEORG JENSEN



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max bill Chronoscope, price on request, by JUNGHANS

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To realise that yesterday's best is just a starting point for today.

There's more to take on. More to risk. And more to earn.

Just remind yourself that it's easier to keep going if you never stop.

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To value yourself against one set of standards.

Your own.

It's up to you to create expectations.

And then to shatter them over and over again.

Because greatness is not a record of your past.

It's the pillars of your future.

This is your invitation.

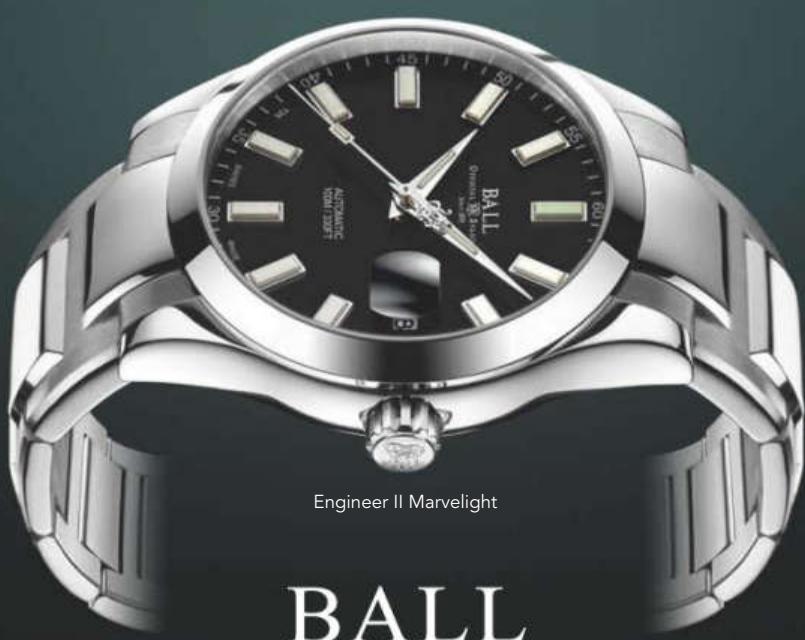
To be daring. To be ambitious, yet humble.

To be open. To be grateful.

To be honourable and compassionate.

To be never satisfied.

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Pleasance & Harper Ltd. Hereford | The Watch Shop Reading | Wongs Jewellers Liverpool



BR 126 Sport watch, £2,990, by BELL & ROSS



Boxengasse watch, £120.50, by SWATCH



Chiffre Rouge A02 watch, £4,650, by DIOR



Engineer II Marvelight watch, £1,280, by BALL



ORACLE II

AMERICA'S CUP. BRITISH TIMEKEEPING.

Bremont has been appointed the Official Timing Partner of the 35th America's Cup – and of the defending champions, ORACLE TEAM USA. To celebrate, we've created four limited edition timepieces. The Bremont ACI and ACII are inspired by the legendary J-Class yachts of the 1930s. While the Bremont Oracle I and Oracle II set new standards in technical innovation, precision and durability. So the question is, which of these fine watches should you choose? Sorry, you're on your own.



AMERICA'S
CUP

BREMONT
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TEAM
USA

A black and white photograph of a young man with long, wavy hair, identified as Curren Caples. He is wearing a dark t-shirt with thin white horizontal stripes. He is holding a vintage-style skateboard vertically in front of him. The skateboard has several signatures written on its deck, including "Dane Reynolds", "Mike Ross", "Lynn French", "Tom Sims", "Mike Ross", "Mike Ross", and "Ricardo". A Nixon brand watch is visible on his left wrist.

NIXON

CURREN CAPLES & THE RANGER 40



see the film on nixon.com



Royal Oak watch, £18,700, by AUDEMARS PIGUET



Capeland 10064 watch, £3,000, by BAUME & MERCIER

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MONDAINE
Swiss Watch

Fun Times Watch Guide

TEXT ROBERT JOHNSTON

1.

Richard Mille

Richard Mille is the enfant terrible of the watch industry. His other passion is motor racing – early designs were inspired by his involvement in Formula One. His extraordinarily technical timepieces have been described as ‘the secret billionaire’s handshake’.



1.

2.

Shinola

This Detroit-based brand is working at returning watchmaking to America, and the Runwell is its hero style. Indeed, the Runwell look can be found through the Shinola range – including as a bike style inspired by the enduring French style of Porteur bicycles once used by newspaper couriers in Paris.



8.

3.

Georg Jensen

The Koppel style was designed for the Copenhagen silversmith by the Danish artist and sculptor Henning Koppel, who was responsible for much of what we think of as Danish design.



9.

4.

Rolex

Magnetism is a watch’s greatest enemy and will cause it to run dramatically fast. Rolex originally developed the shielded Milgauss – with its unique thunderbolt second hand – for scientists working in areas where they were likely to come into contact with electromagnetic fields.



10.

5.

Bell & Ross

Bell & Ross are perhaps most famous for the fighter-plane instrument-inspired BR03 range but the BR126 chronograph is a triumph of restrained design, with its ultra-simple styling inspired by the aviation timepieces of the Sixties plus a sporty dive-vibe bezel.



11.

6.

Dior

Hedi Slimane designed the Chiffre Rouge when he was the creative director chez Dior Homme and it has since become a classic. It has a geeky, retro appeal that is also incredibly handsome. The red date is a nod to Monsieur Christian Dior himself who loved the colour.



12.

7.

Audemars Piguet

The Royal Oak went down a storm when it was launched at the Basel watch fair in 1972. Before that the idea of a luxury piece in steel rather than gold was unthinkable, but AP approached the legendary watch designer Gérald Genta to come up with something revolutionary.



13.

8.

Larsson & Jennings

Established in both Stockholm and London, Larsson & Jennings fuses Scandinavian minimalism with classic British style. The CM (or chain metal) line features a classic Milanese strap – using techniques first perfected by armourers in medieval Milan.



9.

Victorinox

As befits the brand behind the Swiss Army knife, Victorinox is best known for its chunky action watches. With the Alliance, however, things become a bit more classic, including here the ‘clous de Paris’ bezel, taking, perhaps, a little inspiration from the ultimate dress watch – the Patek Philippe Calatrava.



10.

Nixon

Nixon may have originally been a surf brand, but the Bullet range, with custom guilloché design on the dial, is smooth enough to work in the city while still tough enough for the beach.



11.

Junghans

Swiss-born Max Bill was a genuine Renaissance man. Originally apprenticed as a silversmith, he went on to study at the Bauhaus under the likes of artists Paul Klee and Wassily Kandinsky.



12.

Ball

With a 40mm case, the Engineer II Marvelight is on the small side for a contemporary timepiece, but what it might lack in size it more than makes up for with illumination. If you are using the watch in the dark the glowing green tritium tubes on the indices give great legibility in the lowest of lights.



13.

Swatch

This was the watch that saved an entire industry when the Swiss watch business was collapsing in the face of the Asian quartz invasion. By reducing the moving parts from 91 to 51 with no loss of accuracy, using synthetic materials and ultrasonic technology, the simple but stylish Swatch saved the day for Switzerland.



14.

Baume & Mercier

Baume & Mercier was famous in the Forties and Fifties for its chronographs and, inspired by this heritage, it recently rebooted the once-popular Capeland collection. Today the balance of modern styling with a vintage sensibility – check out the typically oversized crown – has made this one of the brand’s most popular models.



FALL 2015
AGJEANS.COM



The Well.

TEN



Year Anniversary Issue

GQ.S.21

*It's our tenth anniversary but there's no looking back.
Journey into the future of fashion design, movie stars, models, pop music and sexuality.*

This issue, the force is with you...

John Boyega

PHOTOGRAPHY DANIEL SANNWALD

STYLING ELGAR JOHNSON

Only one man knows what it's like to audition for seven months for the lead in the most highly anticipated film of all time. And actually get the part. Introducing John Boyega, the new superstar of Star Wars.

From Peckham to Hollywood to a galaxy far, far away...



*Cream and black digital
flame print cotton T-shirt by
GIVENCHY BY RICCARDO
TISCI from HARRODS.COM*

In 2012 John Boyega was taking one of the many meetings held at that time with film producers in LA. This one was at the home of production company Bad Robot, run by JJ Abrams, co-creator of the TV show *Lost* and re-booter of the *Mission: Impossible* and *Star Trek* movie franchises. Boyega, who wanted to one day be in a franchise of his own, was talking to Abrams' longtime producing partner Bryan Burk when Abrams himself came out of a sound booth accompanied by Tom Cruise. They both greeted the young actor from Peckham, south London, with enthusiasm, Abrams telling him, 'I loved you in *Attack The Block*. We're going to get you in something of ours one day.'

Of course, everyone Boyega met in Hollywood at that time said pretty much the same thing. They all loved him in *Attack The Block*, because he was undeniably brilliant in the British indie cult classic, and they all said how keen they were to work with him.

But Abrams was the one who got back to him. When it was announced in early 2014 that Abrams was going to be rebooting the biggest franchise of them all – *Star Wars* – Boyega, a huge fan of the original films, asked his agent to keep in touch with any casting news. Sure enough, within months Boyega was on an overland train home from Tottenham when he got a call from his agent; 'JJ' wanted to see him for *Star Wars: Episode VII – The Force Awakens*. He was to first meet with casting director Nina Gold, who got him the role in *Attack The Block*, to record his first audition for Abrams to watch. It didn't go well. Boyega thought he was 'all over the place.' But there must have been something promising in that first effort, because Abrams wanted to see him in person. Boyega was summoned to a theatre in Holborn, central London, where he read for Abrams. And this time Boyega knew it went well. He had fun, and Abrams seemed to as well. There's a wry smile on Boyega's face as he calmly and methodically recounts this story to me just before his cover shoot for *GQ Style*, and the smile gets bigger and broader as the memories of the process flood back.

Because that first audition for Abrams was just the start. There were then trials of his combat prowess, screen tests of him in various costumes and alongside other cast members; readings of previous auditions so he could nail them better in order for them to be shown to the Disney people... As each stage followed the next, 'I was unleashed into seven months of auditions,'

he explains. 'It was like *The X Factor* but without the TV show around it. It was intense.'

The breakthrough came when Boyega checked out Mark Hamill and Harrison Ford's original *Star Wars* auditions footage on YouTube and was surprised by how stylised their performances were – even at that stage. He calls it '*Star Wars* acting': a heightened, more fun version of regular movie acting. He also remembered Abrams telling him that his character Finn could be anything he wanted. So Boyega upped the fun element of his audition performances. And it proved successful.

In 2013, the day after he attended the premiere of prestigious literary adaptation *Half Of A Yellow Sun* – in which Boyega had a key supporting role – he was hanging out in Catford, south London, when he got an email from Abrams asking him where he was and what he was doing. Wanting to appear busier than he actually was, he lied and told Abrams he was in an art gallery in Greenwich. Abrams asked if he could pop over to a café in Mayfair for a meeting. Boyega went home, changed into the blue suit he wore at the previous night's premiere and took a cab. Along the way he filmed himself on his phone because he knew that, one way or another, this was a Big Moment. When Boyega arrived at the café, Abrams was talking on his phone and didn't even acknowledge him at first. Eventually Abrams offered him a drink and started with the immortal words, 'Here's the thing...'

'I feel seriously blessed, not only because I'm in a Stars Wars movie but also because I'm in a Star Wars movie which is being made by a Star Wars fan'

Boyega hates how Americans keep saying 'here's the thing,' especially in LA. *Just say the thing*. And the thing was this: Abrams wanted to know from Boyega if he felt he was ready to deal with the responsibility and pressure of being a part of something this big – if he was to get the opportunity. Boyega assured Abrams he was. Then in walked *The Empire Strikes Back* screenwriter and legendary director Lawrence Kasdan (*Body Heat*, *The Big Chill*), who had been co-writing the script for

The Force Awakens with Abrams. Oddly, Kasdan just sat in silence while the director continued asking about Boyega's home life, his parents, his relationships; trying to figure out how stable his whole situation was. He emphasised that he wanted to get to know Boyega as a fully rounded person. Boyega immediately sunk into mild panic mode, apologising for any weaknesses he'd shown in the auditions and explaining he could improve on them. He was worth persevering with, he insisted to the director – he could do another audition, no problem. Abrams

interrupted him: 'John, you're the new star of *Star Wars*.' Sensing Boyega was about to launch into celebratory backflips in the café, Abrams told him to stay calm. Eventually Laurence Kasdan spoke. 'This is going to change your life forever,' he told him.

Boyega walked for half an hour from that Mayfair café to Tottenham Court Road to tell his manager the news, but the real emotions didn't start to flow until he told his parents. Boyega's father is a church minister and his mother works with people with disabilities. They'd been kept in the dark about the entire, epic *Star Wars* audition process, mainly because their son didn't want them to feel disappointed if he didn't eventually get the role he'd been preparing for his whole life. He'd seen them look heartbroken before when he'd failed to land much lesser roles. His father was 'confused as hell' and didn't really believe it. John gave thanks and respect to his parents in traditional Nigerian style, bowing down to them with his chest and feet to the floor, hands grabbing the end of his parents' feet; his way of acknowledging how grateful he was to them for taking the huge step of coming over from Nigeria to Britain in the first place.

John grew up watching Disney cartoons and thought the characters were real-life actors. He was obsessed with *The Lion King* – the first film that made him cry, aged eight. He would do impressions of family members to amuse his sisters. He was always interested in people-watching and trying to capture their essence. He tried playing football at school but he wasn't good enough. And as soon as he started performing readings from kids' books to his ten-year-old classmates – encouraged by one of his teachers, a Jamaican woman he describes fondly as 'a dreamer' – he knew this was something he was good at, and could pursue. 'I realised from the age of 15 that my life is my own and I took control of it.'

The local Theatre Peckham was scouting schools nearby for raw talent; they saw Boyega and gave him a scholarship. He was immediately thrust into a theatrical world of tap, ballet and contemporary dance, gospel singing, and acting. And he loved it. After taking part in a production of three contemporary plays at the Tricycle Theatre in Kilburn, west London, he got the part of Moses, the lead in *Attack The Block*. It might have been his second job, but he had to do ten auditions to get it.

Attack The Block was the first feature from TV comedy genius Joe Cornish of *Adam and Joe* fame, and Boyega was always confident it would turn out well. His philosophy is simple: 'Believe in the thing.' He approaches every role with total zeal. This is a young man with total self-belief whose agent encouraged him not to take just ►



*Black nylon waist gilet
by DSQUARED2; geometric
print cotton T-shirt by PHILIPP
PLEIN from HARRODS.COM*



*Black and grey diamond
print cotton T-shirt by
EMPORIO ARMANI*



*Black and red Right Now
skull print bomber jacket
by PHILIPP PLEIN from
HARRODS.COM; white cotton
long sleeve T-shirt by SUNSPEL*

► any old role in *Holby City* or *EastEnders*, but to aspire to become a star blessed with some of the iconic power of Denzel Washington and Will Smith. He wanted Boyega to be in films that were going to be An Event.

And events don't get much bigger than *The Force Awakens*. When Boyega first read the script, in a room at Pinewood Studios with a camera in the corner monitoring his every move, he was unexpectedly overwhelmed. 'When I read the script I cried, and I'm not really a big crier... I'm more like a frog-in-the-throat kind of guy, who'll try to hold it in and make sure I don't let it all out.' This wasn't because of a specific emotional moment in the story, but because of how good his role is. 'Finn is dope,' explains Boyega of his character. 'He is a heightened Hollywood leading man version of myself; his story is so epic. It's a story that's never been seen before, but it also mirrors the stories of Luke Skywalker and Han Solo. And he's quirky and charismatic and funny. For me, he was the best character in the script.'

'During auditions we weren't allowed to take the script home so as soon as I got the part I was like, "Get me in that room to read the script." Then he started thinking: 'Who's going to be doing all these stunts?' He ended up doing them himself. The hardest challenge was the lightsaber battles. 'They're heavy, those things, and there's a lot of running involved. I was trained on a high incline treadmill so when it came to it I could sprint around the desert in a leather jacket. They should do a *Star Wars* weight loss program.'

He explains how Abrams made sure there was a constant atmosphere of fun on set with events like Pumpkin Day, where everyone had to make *Star Wars* themed pumpkins, and Funky Friday – when everyone on set, from the key grip to Carrie Fisher, had to do a dance. John did The Robot; Harrison Ford 'a cool little spin.' Boyega especially bonded on set with his fellow 23-year-old co-star Daisy Ridley, the two of them spending much of their time with Harrison Ford (whose attitude towards them Boyega sums up as, 'I'm stuck with these rotten kids, but I like them'). His love and admiration for Ford is palpable.

So far, with a few months to go until it hits cinemas in December, he's only seen about ten minutes of the finished film. 'And it looks so good,' he says. 'I feel seriously blessed, not only because I'm in a *Star Wars* movie but also because I'm in a *Star Wars* movie which is being made by a *Star Wars* fan. JJ's balance in the movie is so beautiful,' he says wistfully. As excited as you, I and the whole world is about this movie, we have nothing on John Boyega, a man who collects Black Series *Star Wars* action figures and owns an original Seventies model of the Millennium Falcon. And soon, his own action figure will be collected by millions around the world.



'This does feel like the most anticipated movie

ever because it's coming off the back of three

original movies that changed the culture forever'

Black leather jacket with shearling fur lining by EMPORIO ARMANI; blue cotton roll neck by PRADA

But as proud as he is of 'being a total nerd,' Boyega is also interested in all kinds of historical and contemporary stories. He is, and rightly so, massively proud of his role in a low-budget but stunningly filmed US independent movie called *Imperial Dreams*, which he made before *The Force Awakens* but will be held back for release until after it comes out. He plays an ex-con with a poetic soul who has to reconnect with his young son in the tough community of Watts, Los Angeles. It's a rich, densely layered performance, oozing authenticity.

He's not about to move to LA, though. He's massively proud of being a Londoner and he wants to write and produce his own work. He makes it clear that film and TV writers in the UK need to start creating more roles for black and ethnic minority actors, 'because that's the current reality out there. Go out into the streets and look around; we live in a multicultural reality. There are so many British writers and actors who only get to do diverse work if they go to America.'

One of his heroes, Robert Downey Jr, has recently become a mentor to Boyega. They chat on the phone, email and text, and he feels he can talk to him about *anything*. Just a few days before this interview, Downey Jr emailed him and asked: 'How are you feeling about Armageddon?' He was referring to the moment when *The Force Awakens* is finally released to the world. 'This does feel like the most anticipated movie ever because it's coming off the back of three original movies that changed the culture forever,' Boyega says. This 23-year-old bloke from Peckham might be about to be introduced front and centre into that culture in ways he can barely compute, but I can promise you one thing: he'll be absolutely fine. **GQ5**

The Force Awakens will be released 18 December 2015.
Imperial Dreams will be released in 2016



*Black Melton bomber jacket
with fur collar by MICHAEL
KORS; camouflage cotton
T-shirt by OFF WHITE from
BROWNSFASHION.COM*



*Burnt print organza silk
sweatshirt and red wool
roll neck, both by GIVENCHY
BY RICCARDO TISCI*

Grooming Gary Gill
Photo assistants Guillaume Blondiau and Alex Craddock
Stylist's assistants Christina May and Jonathan Mitchell
Digital operator Jeanne Buchi
Tailor Alice Ratcliffe at Chapman Burrell
Production KO Productions
Lighting Big Sky Studios
Location Omega Place



From left: *Malcom* wears nude chunky cashmere maxi cardigan, brown printed crocodile zip jacket, brown ribbed cashmere silk blend V-neck sweater, brown cotton denim trousers. *Philipp* wears brown nubuck leather blazer, camel silk cashmere knitted cardigan, brown nubuck leather wide leg trousers. *Jegor* wears black silk taffeta blazer, black silk

cashmere blend knitted V-neck cardigan, black stretch nappa leather leggings and black silk taffeta scarf with pockets. *Dax* wears navy chunky cashmere maxi cardigan, navy ribbed silk cashmere V-neck sweater, brown silk cashmere trousers and navy chunky cashmere maxi cardigan, all by VERSACE

Donatella knows men*

PHOTOGRAPHY

Cameron McCool

STYLING

David Bradshaw

*And isn't afraid to dress them...

*The doyenne of uber-glamour
talks sex, baroque, and crossing
gender divides for the
renaissance of Versace
menswear*

**'I tend to think from
a man's mentality.'**

**I have a lot of men around
me, working around me,
different ages,
different mentalities,
different interests'**

out her models in Lawrence of Arabia-style billowing silks and headscarves.

Puffing on an e-cigarette (this time the normal kind, but I've previously seen her vape with a gilded number that made it look like she had a sixth golden finger), Donatella Versace seems pleased – with the show she'd shown, and the one to come. She's chopped her signature waist-length platinum tresses into a shaggy bob. It makes her look younger, and cooler. There's something easier about it.

It's interesting to gauge the status of Versace as a whole via its leader's oscillating haircuts. It's a kind of Samson and Delilah thing – only with Donatella, instead. Just like her hair, the house right now is healthy, rich and lustrous. In great condition. Sales are soaring – overall revenue was up by 17 per cent for 2014, to over £380 million. Menswear now accounts for 46 per cent of that; an eye-popping figure, and one of which Donatella is suitably proud.

She's proud not just because men are buying Versace, but because of what they're buying. 'We're having so much success with the men's clothes, the business is going so well,' she muses, vaping away. 'And I see what they're buying. Sometimes you see a show and they're buying the most normal T-shirt. No, they buy the most eccentric – in a way – sensual clothes. Men want to look sexy, and I like that.'

Donatella laughs, a thick, throaty chuckle. Really dirty. Like I said, sex is one of Donatella's favourite subjects. It's a favourite because Versace does sexy like no other label – for men, and for women. 'It's reality. Sexuality is to be real,' she says. Then she's quick to back up her argument. 'I'm not talking about gay or straight. Straight men are, actually, more adventurous recently. I don't understand why – usually they want to be like, "I'm straight,

look at me". Now they really want to show off, they want to show their sexuality.'

That's what Versace offers them. 'Sensual' is a word Donatella uses frequently, when talking about the Versace man. She uses it almost more than she uses 'sex', or 'sexy'. Possibly because she's trying to tone it down a bit, but also because she's trying to think about those Versace codes in a different way. Sex and sensuality go hand in hand. If you say 'sexuality' in a thick Italian accent – like Donatella's rich Reggino dialect – it even sounds a bit like 'sensuality'.

Donatella doesn't see sexuality when she's designing, though – she says. At least not sexuality in the gay or straight mould. She sees gender. And, while everyone else is rushing to blur that boundary, Donatella – and Versace, under her leadership – are more interested in emphasising the differences.

'You can be straight, you can be gay, you can be whatever you want, but there is a gender difference... absolutely,' she states. 'I make sure there's a difference between the two collections.' The two collections she's talking about are menswear and womenswear: Donatella says her approach to them is 'Totally different. I have a different state of mind.' A male state of mind? 'I tend to think from a man's mentality,' she admits. 'I have a lot of men around me, working around me, different ages, different mentalities, different interests.'

Take a minute. Imagine Donatella Versace as a man. It's kind of tricky. She's sipping water from a crystal tumbler with a Medusa's head embossed into the bottom. I stare at her, maybe a bit too long, and the Medusa entirely superimposes itself over her face, as if she's become the emblem of the label. How fitting. But that emblem is female, undoubtedly. Backstage, before her SS16 show, Donatella romper-stomps off in those platforms, to have her picture taken with a couple of male models about to walk in the show – River Viiperi and Lucky Blue Smith, Versace old and new.

Donatella Versace is definitely of the new school. Take, for instance, her latest turn in front of the camera – in the advertising campaign of another fashion house, Givenchy. Donatella has, of course, featured in Versace's own campaigns – for their perfume, Blonde, the spirit of which she practically embodies. But her outing ►

Donatella Versace likes talking about men, because she likes talking about sex. In fact, those subjects are interchangeable for Ms Versace, a rare heterosexual woman operating in a business dominated by gay men.

Donatella Versace does most of her talking via the clothes she creates and presents on the Versace catwalk each season. She does so for men and women, of course, but the former somehow feels more interesting than the latter: at least, right now. Maybe that's because, while Donatella nailed her womenswear years ago – the sucked-in and pumped-out dresses, slit and ruched and artfully panelled with transparency and floaty stuff, models winched up on the stilt-walk platform-soled stilettos worn best by Donatella herself – the menswear has taken longer to pin down.

Nevertheless, the house is now getting it right. Versace's menswear has pulled itself out of a rut of trend-hopping, and a period of staid and not especially saleable suiting, and has returned to what Donatella invariably dubs 'Versace style' – four syllables, uttered in a fourth of a second. To be frank, it's what we'd all dub Versace style: fusing baroque opulence, luxurious fabrics and, most importantly of all, a potent and permanently palpable priapic energy.

'Try to keep the codes of the house, but make it contemporary,' is Donatella's self-stated goal. 'Of course I never forget the Medusa, the Greek, the sexuality. Because sexuality is very important, men's and women's, in the collections. Not a vulgar sexuality, but sexuality is a big part of each of us. Fashion usually tries to underline part of a person's sexuality; or tends to totally forget about it, because the intellectual part wants to come out.'

That sort of thing isn't likely to happen on Donatella Versace's watch. She's intelligent, and her clothes are too, but 'intellectual,' as she intimates, is often synonymous with a pallid asexuality. Neither Donatella specifically, nor Versace generally, hold any truck with that.

I meet Donatella at an usual time of year for a fashion designer: between seasons. It's a kind of haute hinterland; after the January presentation of her AW15 Versace menswear with its baby-soft fabrics and focus on understated tailoring and knits in muted colours; but before her SS16 outing, where she pitched a silk tent and sent

'Men want to look sexy, and I like that'



From left: Julian wears white and black jacquard silk wool bomber jacket, white cashmere chunky knit sweater, black stretch cotton trousers, white cashmere scarf. Jegor wears black silk taffeta two-button blazer, black silk cashmere blend knitted V-neck cardigan, black stretch nappa leather leggings, black silk taffeta scarf with pockets and black high-top sneakers.

Bram wears nude wool cashmere blend sweatshirt, nude ribbed cashmere alpaca blend sweater, nude cashmere blend leggings and nude high-top sneakers, all by VERSACE

'What's fashion about?

Fashion's about desire.

You desire a shirt, you

desire a pair of shoes –

sexuality is desire. You

desire somebody, you

feel sexual around him –

either him or her. I think

it's the essence of Versace

fashion – sexuality!

► for Givenchy raised eyebrows. On the one hand, it makes sense – Donatella is friends with Givenchy head honcho Riccardo Tisci. She's also bold-typeface famous in her own right, her celebrity hovering somewhere between previous Givenchy campaign models Julia Roberts and Marina Abramović.

On the other hand, it's quite startling to see a fashion designer – famous or not – advertising wares for a rival house. Perhaps only Donatella Versace would have the chutzpah to do it – and the necessary celebrity status. Versace vies with Karl Lagerfeld for the crown of most recognisable designer. Her name is known, sure, but so is that shock of peroxide hair, the permatain, the wide smile and the giant diamonds. She's had a Lifetime TV movie dedicated to her, after all, with Gina Gershon as Donatella doppelgänger. The canary-yellow cocktail diamond, the size of a gobstopper, was well in place.

Donatella understandably doesn't care for said movie, so I can't ask about it. But I do ask her about her Givenchy turn. 'I answered in one second – yes!' she relays. 'It was a moment of friendship.' I suggest it's interesting to contrast that with the fashion feuds that fuelled the empire expansions of the Eighties – between Versace and Armani for instance, a well-documented rivalry that whipped out some of the best fashion Italy has ever created, and made the two labels household names. Donatella nods, acknowledges. But, she says, 'fashion has to change – we need to move on.'

Plus, you could argue, Donatella is such a walking, talking advertisement for the house of Versace, she's even publicising its wares when she's in someone else's campaign and clothes. Food for thought. If nothing else, it's indicative of the confidence of Versace – both Ms, and S.p.A.

Today, Donatella is once again in front of the lens. She pouts, makes love to it. You can see how she landed the Givenchy gig – she's a pro. 'They're both my boyfriends!' Donatella shouts, grinning, clasping her arms around Lucky and River (their real names). She's camping it up. Donatella Versace loves male models – she recruits a selection each season to walk exclusively for Versace. For spring, she even enlisted a selection of Versace Nineties veterans – Scott Barnhill, Iván de Pineda, Lars Burmeister.

Those models are important for Donatella Versace because... well, because like I said, you can't imagine her as a man. Apparently, neither can she. She cribs her notions of masculinity from the blokes whose job it is to wear her clothes. 'I work a lot with the models,' Donatella says. 'I ask them – how does it feel? Is it comfortable? Some of the models say yes to everything, so I don't ask them the question any more!' Donatella grins, like the cat who got the cream, showing all her back teeth. She's teasing. Maybe.

So, what's new for the Versace man? I wonder what Donatella's feeling right now. 'I'm obsessed with tailoring, making it softer, making it contemporary, making it easier to travel, easy to pack, for both men and women. I use feminine fabrics,' Donatella stops. Checks herself. 'I do cross the gender, when it comes to fabrics.'

But Donatella isn't so interested in discussing gender lines. She's more interested in espousing that essential component of the codes of Versace: sexuality. Again. She's especially keen on tub-thumping because, according to Donatella, no one else is doing it. 'I don't understand why people don't talk about sexuality, not in fashion,' she shrugs, her grin turning upside-down into a frown. 'What's fashion about? Fashion's about desire. You desire a shirt, you desire a pair of shoes – sexuality is desire. You desire somebody, you feel sexual around him – either him or her. I think it's the essence of Versace fashion – sexuality!'

It's also the essence of Donatella Versace herself. 'It's inside me, I can not *not* think about sexuality, when I design clothes. Not in a loud way, not in a vulgar way – sexuality is not vulgar. It's important, for life. If you miss that, you miss a lot on life. Am I right?' There's a nudge-nudge, wink-wink, *Carry On* kind of sexiness to that, but it makes perfect sense, honestly.

It's also the root of Versace's success – the label's womenswear has always throbbed with strident, barely-contained sexuality. It was there when Gianni unleashed the supermodels in 1990, lip-syncing to George Michael's *Freedom '90*; it was there in 2000, when Jennifer Lopez strode out with printed palm fronds frotting her pubis (and little else) at the 42nd Annual Grammy Awards; it was there on the AW15 catwalk most recently, with mile-high slits and micro-mini sequinned dresses clinging to every curve.

The current renaissance in Versace menswear – because, with the kind of sales figures currently ascribed to it, you can call it nothing else – is down to one simple fact. That Donatella has brought the sexy back.

When I ask her if there's anything she wouldn't dress a man in, Donatella's knee-jerk response is a knee-slapper. 'A top,' she deadpans. I later ascertain she means a corset or 'Like a woman's top, you know,' she tugs at her own as if to illustrate. But she's smiling, I think she knows what she means. Especially as the catwalk, erected (no pun) out back of Casa Versace on Via Gesù is flanked at its helm by a trio of muscled, shirtless Adoni. Adoni? Adonis? What's the plural? I should have asked Donatella that. Of all people, she'd know. **GQS**

Hair stylist Guido Palau
Make up Pat McGrath
Models Jegor Antonov at Elite Models, Alexis Loup at M Management Models, Julian Schnyder at Wiener Models, Bram Valbracht at Why Not Models, Malcolm Lindberg and Dax Van Eijkeren at I Love Models Management, Philipp Proels at Fashion
Photo assistants Marek Puc and Luca Trigilio
Stylist's assistant Grace Bailey
Production KO Productions
Casting Barbara Pfister
Casting associate Emilie Astrom
Lighting Milan Studio
Location Versace, Via Gesù
With thanks to Donatella Versace and her team

'I do cross the gender, when it comes to fabrics'

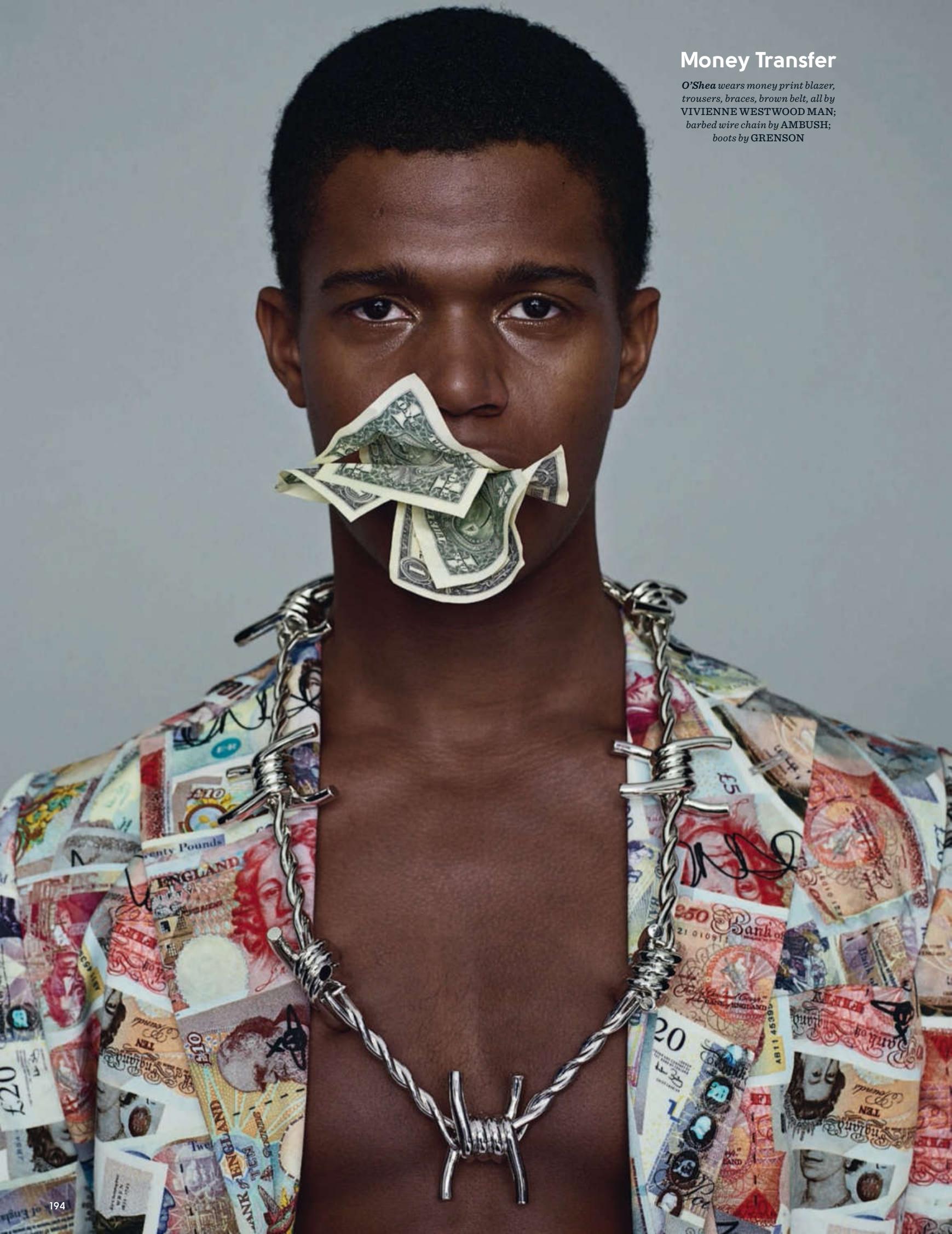


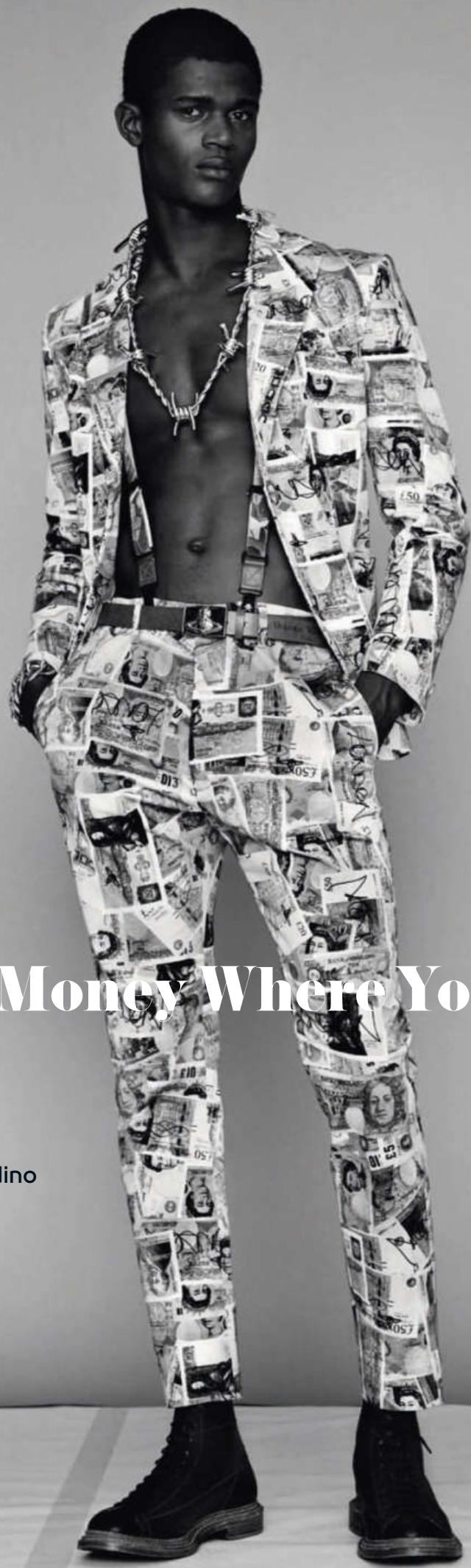
From left: Jegor wears black silk taffeta two-button blazer, black silk cashmere blend knitted V-neck cardigan, black stretch nappa leather leggings and black silk taffeta scarf with pockets.

Alexis wears nude hooded coat, chestnut chunky mink cashmere maxi cardigan, nude ribbed cashmere silk blend V-neck sweater and nude cashmere blend leggings, all by VERSACE

Money Transfer

O'Shea wears money print blazer,
trousers, braces, brown belt, all by
VIVIENNE WESTWOOD MAN;
barbed wire chain by AMBUSH;
boots by GRENSON





Put Your Money Where Your Mouth Is

PHOTOGRAPHY

Jean Baptiste Mondino

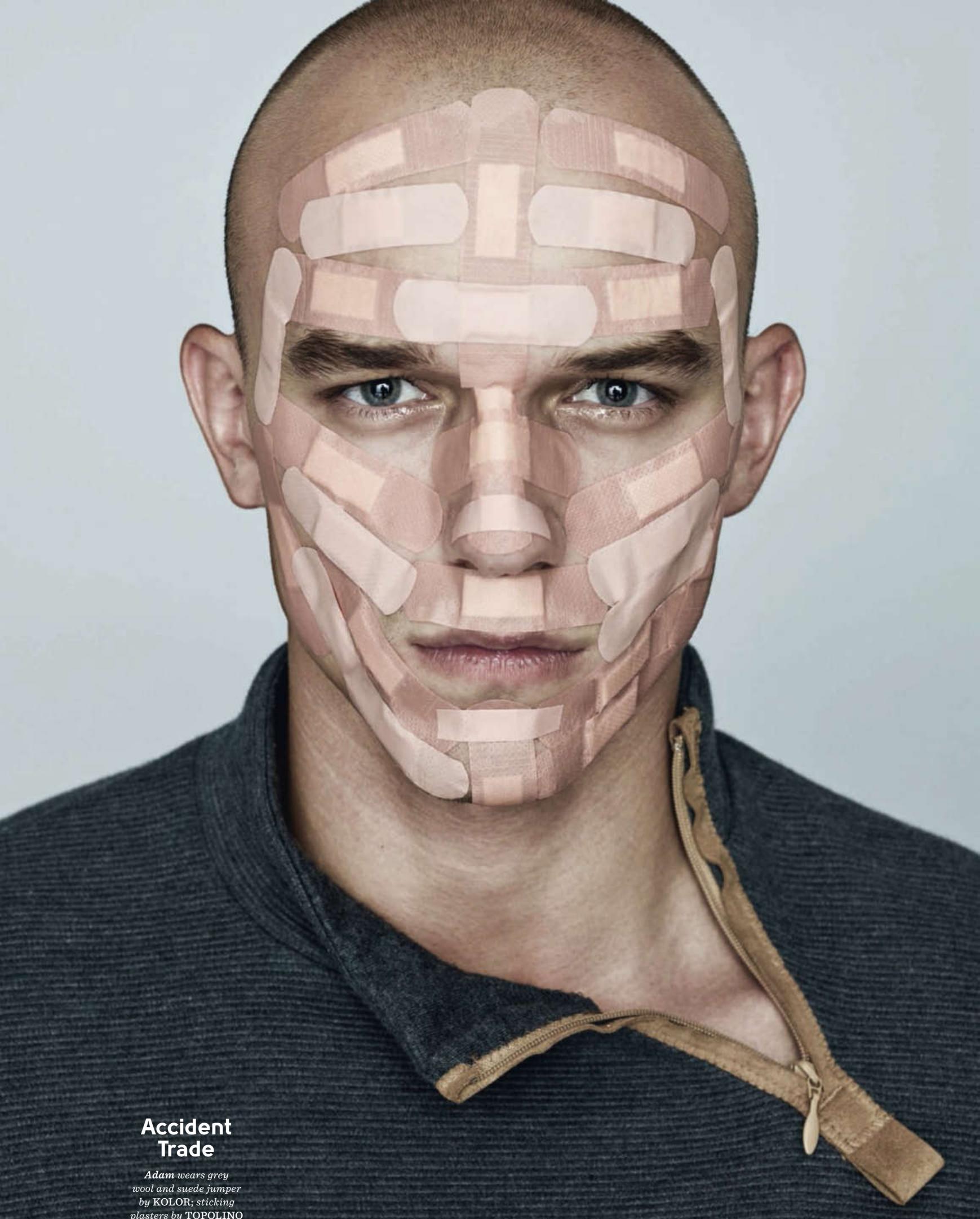
ART DIRECTION AND STYLING

Judy Blame



Tools of the Trade

Adam wears black carbon sketched Toilrage one piece suit by HERMÈS; rope embroidered hat by NEMETH customised by JUDY BLAME; tool belt by JUDY BLAME STUDIO



Accident Trade

*Adam wears grey
wool and suede jumper
by KOLOR; sticking
plasters by TOPOLINO*

All in a Day's Work

O'Shea wears Elastoplast
safety helmet by
JUDY BLAME



Pull My Chain

O'Shea wears black and beige ethnic sheepskin jacket by VIVIENNE WESTWOOD GOLD LABEL UNISEX; ebony crocodile briefcase and grey belt, both by HERMÈS; brown leather belt, brown leather saddle belt, dark grey wool trousers, all by CARUSO; sporran belt by JUDY BLAME; pick axe from STUDIO MONDINO



Art Peace

Adam wears painted canvas jacket and trousers, and light grey wool jacket, both by MAISON MARGIELA; black boots by LOUIS VUITTON; grey Astrakhan and suede gloves by CARUSO; painted canvas badges by PINS LONDON by JUDY BLAME available at THUNDERS; earpiece by TOPOLINO





Blank Canvas

Adam wears basalt cheetah embossed two button wool mélange suit and basalt cheetah embossed double breasted wool mélange overcoat, both by CALVIN KLEIN COLLECTION; hybrid headpiece and scarf, both by TAKAHIROMIYASHITA THE SOLOIST



On a Shoestring

Adam wears black Chesterfield wool coat, black double breasted wool waistcoat, black and grey Harrison wool trousers, all by RALPH LAUREN PURPLE LABEL; coffee sack bowler hat by PHILIP TREACY for JUDY BLAME; soldier badges by PINS LONDON by JUDY BLAME available at THUNDERS

Forge Ahead

O'Shea wears brown and black rope print wool blanket overcoat, black classic wool trousers, brown and black rope print wool scarf, all by LOUIS VUITTON; apron from STUDIO MONDINO; leather key necklace by JUDY BLAME for LOUIS VUITTON; black bowler hat from LAIRD LONDON; silver charm belt clip by JUDY BLAME





Another Day Another Crown

O'Shea wears plum chiffon crocodile sweatshirt and dark grey crocodile belt, both by HERMÈS; gloves by HAIDER ACKERMANN; crown from John Galliano's 1986 'Forgotten Innocence' collection, by JUDY BLAME

Working Class

O'Shea wears grey check wool down-filled coat and brown check cashmere scarf, both by PAUL SMITH; brown cashmere roll neck by HAIDER ACKERMANN; Elastoplast safety helmet by JUDY BLAME; brown leather boots by GRENSON



Grooming Topolino

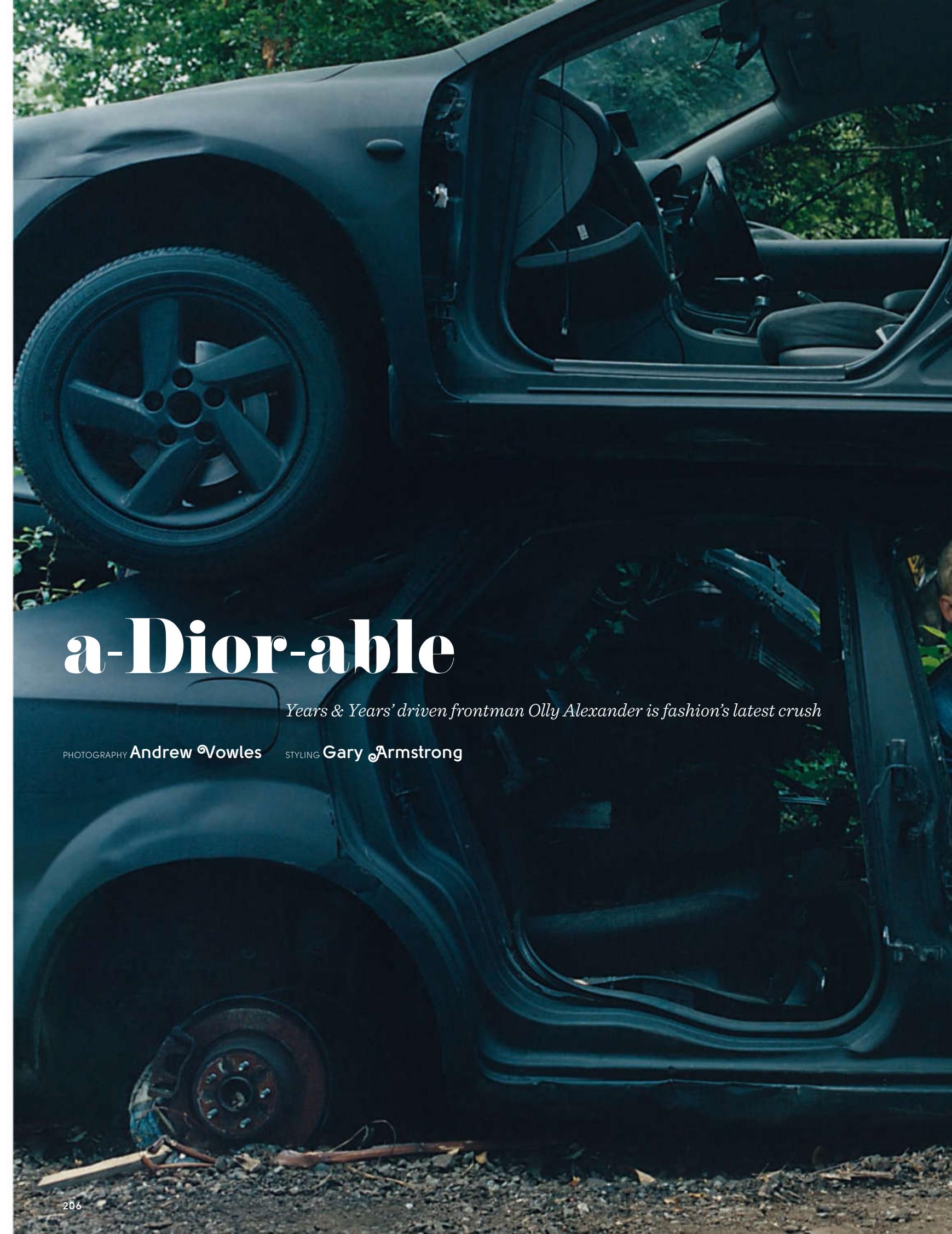
Model O'Shea Robertson at Select Models
and Adam Kaszewski at DI

Photo assistants Edwige Bultinck and Virginie Elbert

Stylist's assistant Thomas Davis

Digital technician Semmy Demmou

UK production KO Productions Paris production Iconoclast Image
Location and lighting Studio Zero



a-Dior-able

Years & Years' driven frontman Olly Alexander is fashion's latest crush

PHOTOGRAPHY Andrew Vowles

STYLING Gary Armstrong



*White printed cotton shirt,
bordeaux and red crew neck
wool sweater, navy raw denim
suit; silver seven-medal
necklace and navy and
white calfskin sneakers,
all by DIOR HOMME*

TEXT MARK JACOBS



'Someone told me I look like Martin Gore the other day,' says Olly Alexander, the front person for the chart-topping trio Years & Years, whose signature brown curls, cropped close on the sides, have gone full platinum. The result is a tidy update of the Depeche Mode singer-songwriter's iconic white 'floof' by way of Opening Ceremony. 'It's like, oh yeah, maybe that was a subconscious decision,' he says and laughs. 'It wasn't. But maybe! Have you seen *Girl, Interrupted*? Because Angelina Jolie is amazing in that film and has straw blonde hair. I always wanted to be like her.'

Over a regionally appropriate 'California Breakfast' (as it is labelled on the menu) at Le Parc Suite Hotel in West Hollywood, California, the 25-year-old newly minted pop star is quick-witted and thoughtful, getting the joke of it all without tossing aside the genuine parts. He and bandmates Mikey Goldsworthy and Emre Turkmen just played the nearby HARD Summer music festival on their way back to London for a sliver of downtime after touring Australia. 'Which is a holiday in itself because I get to go home and remind my friends I'm alive,' Alexander says.

There is borderline fanatical demand for Years & Years from audiences that are deeply affected by what Alexander describes as 'emotional dance music'. For example, the stunning video for the band's perfect 2014 single *Real*, that pulses from pained introversion to unshackled dancefloor release and back (as embodied by the actor Ben Whishaw), inspired one YouTube commenter to post, 'If this band gets any better I'm going to explode.' In January, they won the BBC Music Sound of 2015 poll, and in March, their gentle pop-house anthem *King* topped the UK Singles Chart. 'I felt fucking amazing for at least two weeks! Like, fully,' he recalls with a laugh. 'I would constantly forget and then remember I was number one and just be like, "I'm the shit!" And smile and be nice to strangers. Stuff like that.' In July, their full-length debut *Communion* entered the UK Album Chart at number one.

But no matter the positive reinforcement, Alexander remains charmingly self-effacing. 'I'm a tramp,' he insists when called on to itemise his outfit for this morning's commute to San Diego for more promotions (a white logo pocket tee by HUF, Reebok sport shorts, Adidas sneakers, and a blue string 'wish bracelet' given to him by a fan). He describes his performance style as 'my embarrassed self-apologetic shtick between songs and weird white boy dancing,' and is very good-humored about his recent classification as a sex symbol. 'I kind of wish I was more of a sex symbol,' he jokes. 'I need to be sexier.' How does he suggest that's achieved? 'Shorter shorts. And winks,' he says with a laugh. 'Maybe I'll do a music video where I'm oiled up or something and writhing around. More writhing and winking.'

Silliness aside, Alexander recognises that his chosen profession lends itself to a particular disposition. 'When I was a kid I felt like I was not listened to. I didn't have a voice. I was very quiet and quite shy. I had a troubled upbringing and wasn't happy at all. All of those people who were singers got to be so loud, singing about their lives, and that felt like the opposite of what I was going through – and that's what I wanted. That and the external validation that comes with it,' he admits with a laugh. 'I just always knew it's what I wanted to do.' He was asked to join Years & Years in 2010, after Goldsworthy, a mutual friend who had crashed on his couch after a party, overheard him singing *Killing Me Softly* by The Fugees in the shower. 'I had all of these songs ready to go because I had already been writing,' he says.

But before Alexander realised his musical aspirations, acting provided the means for him to move from Yorkshire, where he was born

and raised, to London, where he made a name for himself on the teen drama *Skins* and in pedigree independent films like Gaspar Noé's *Enter the Void* and *God Help the Girl* from Belle and Sebastian's Stuart Murdoch. 'I never had any endgame like I'm going to be a singer and I'm going to get there by being in indie films. I fell into a bit,' Alexander explains. But while music is now his focus, he is still open to the right role, like something science fiction involving time travel. 'That would be sick,' he admits. 'I mean, I like art-house critically acclaimed films but I fucking love *The Hunger Games*. I'm really sad that I couldn't have been in *The Hunger Games*. Really, I'm just more sad that I'm not Jennifer Lawrence.'

Meanwhile, one of the ways Alexander activates his newfound influence is by publicly representing his relationship with Clean Bandit violinist Neil Amin-Smith in a sweet, non-sensational way. 'When I meet gay kids and they know who we are, I remember that's amazing because literally every gay person in every gay story I knew growing up was doomed to die,' he says. 'There weren't any positive gay stories and it's incredible that has changed.' He

**'All of those people
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like the opposite
of what I was going
through – and
that's what I wanted'**

maintains a lightness about the relationship in an effort to safeguard it from whatever scrutiny may come from without and within. 'I found someone that I love and that's a new thing and that has its own world. And then it exists in this world where we're both conscious about being open about it,' he explains. 'The response has been incredibly touching and heartwarming

and overwhelming but I feel like if you invest too much of yourself in the construction of yourself as a gay couple in the media you end up fucking the real thing, so I try not to think too much about it.'

Alexander also supports what some consider the radical use of rare male-to-male pronouns in pop song lyrics – which is not a criticism of gay musicians who opt out. 'You should have the freedom to express yourself however you want. That is the number one goal here for everyone. So if you want to use a male pronoun or a female pronoun or no pronoun at all, that's great. The whole gender binary is fucking stupid and we should just be past it by now, but we're not,' he says. 'But still, why aren't there any Top 40 pop songs about a guy singing about a guy? The stuff you see in popular culture really shapes your idea of what the world is. And I know we have very prominent gay figures in the culture but we don't necessarily see that much reflected in our music in mainstream ways and there's no reason there shouldn't be.' Welcome to the new generation. **GQS**



*Black and blue crew
neck sweater, black
and yellow techno knit
bodywarmer (just seen),
greige worsted wool
long coat and selection
of badges, all by
DIOR HOMME*

*Yellow and grey techno
knit sweater, navy raw
denim overshirt with
patch pockets, navy and
grey pencil stripe wool
trousers, navy and white
calfskin sneakers and
selection of badges, all
by DIOR HOMME*

Black and blue crew neck sweater, black and yellow techno knit bodywarmer, greige worsted wool long coat, navy and grey pencil stripe wool trousers, navy and white calfskin sneakers and selection of badges, all by DIOR HOMME





*Black and yellow techno
knit coat, black and yellow
techno crew neck sweater,
white poplin cotton shirt,
navy raw denim jeans,
and navy and white
calfskin sneakers, all by
DIOR HOMME*

*White printed cotton
shirt, navy zip-up
sweater, navy raw
denim jacket with leather
domed buttons, white
metal badge and silver
seven-medal necklace,
all by DIOR HOMME*

Groomer Louis Ghewy at The Book Agency
Photo assistants Freddy Lee,

Mark Simpson and Harry Sloan

Stylist's assistant Georgia Medley

Set designer William Farr

Set assistant Jack Appleyard

Production KO Productions

Lighting ProLighting

Location West Norwood Car Breakers

With thanks to Perry Stanthorpe,

Geoff Hook and Vroom with a View

Ansel Elgort

PHOTOGRAPHY TERRY RICHARDSON

STYLING LUKE DAY

*Ansel Elgort just wants to have fun. And nerd out on the computer, write, produce, and make electronic music. And sing in *Les Misérables*. And love. And learn to sculpt in marble. As well as act.*

Ansel just wants be in the moment...



*Blue denim patchwork
overalls and stars and stripes
cotton T-shirt, both by
TOPMAN DESIGN*

mostly young women, although, as he's quick to point out, 'that's the audience in Hollywood – that's who goes to see movies.' Yet Elgort the heartthrob isn't being mobbed by tweens; he's getting casually spotted by our middle-aged waiter. It's like his audience is growing in anticipation of his career, not vice versa.

Elgort's father, Arthur, is the legendary fashion photographer, and his mother, Grethe Berett Holby, is an accomplished dramaturge known for her work at the forefront of the New York opera scene. His siblings do things like fashion photography and filmmaking, and he grew up at 90th Street and Central Park West on Manhattan's Upper West Side. ('Recently, an article said that I grew up on the Upper East Side, which really pissed me off,' he says sharply. 'It's insanely different.') The level of high cultural saturation in which he grew up is worthy of *The Royal Tenenbaums*, and it's hard not to wonder what the parents think of the super-mainstream Hollywood path he's taken since graduating from LaGuardia High School – renowned for its performing arts training, and for having inspired *Fame*. 'They're real artists,' he says of them; 'they're not snobs.' Then he pauses

for the caveat: 'Though my dad does say, "I wish you'd do more theatre."

It seems unlikely that Elgort will ever stray far from the stage. His 2012 professional debut in Matt Charman's *Regrets* was what caught an agent's attention in the first place. (And the character *The New York Times* described

as a 'baby-faced youngster with a pompadour and James Dean jeans' may have rubbed off on others he's played since.) 'I literally turned 18 on that stage,' he remembers. The next thing he knew, he was taking Carrie to the prom.

Elgort's 'dream role' is a theatrical favourite, too. No, it's not an Ibsen or a Eugene O'Neill antihero, but Inspector Javert of *Les Misérables*. There's absolutely nothing fashionable about *Les Mis*, which makes the choice strangely consistent with Elgort's off-screen persona. He has been charmingly open about his childhood penchant for painting miniature 'Warhammer' figurines, for instance, as well as how he got into it: through chat rooms. 'I've been in internet culture for a long time,' he informs me, ten years his senior. 'When I was 11 years old, we

used to live in those forums, talking and taking pictures of what we painted for the day and posting them so people could give you feedback.' It's a process – and a nerdom – that Elgort credits with the development of his current passion: electronic dance music production. 'I have friends on Skype, some of them are big producers, some are in Europe, and you can upload a work in progress to SoundCloud and be like, can you listen to this?'

Elgort moonlights as Ansolo: producer, engineer, and DJ of dance music. When I ask

him if he is an EDM 'geek,' I am enthusiastically schooled: 'I'm totally obsessed! But, you know, saying "EDM" is like saying "rock music".' Actually, he's obsessed with all music. He just watched the Foo Fighter's documentary *Sonic Highways* and it blew his

mind; what he loves about Dave Grohl is what he loves about musicians, generally: they're people with a respect for connoisseurship, expertise and craft. 'Musicians are much bigger geeks than actors are,' he says, and he's keen to identify with that geek tradition – so much so that his speech picks up speed as he starts to talk about it, deploying technical terminology and summarising musical formulas. He stops to put it in plain terms: 'People are geeks about computers, right? And there's totally an element of that with production. We're on our computers all day, downloading the newest plugin or the newest virtual synthesisers, trying to find new things and create different sounds.'

Despite his popularity, Elgort uses the word 'cool' exclusively pejoratively: to describe 'cool' actors who leave LA for New York in order to project authenticity, or the current state of downtown Manhattan, which is 'just really fucking cool,' 'scene-y,' and 'full of rich-kid Europeans,' he says. 'You want to kill yourself.' Elgort just bought a place in Bed-Stuy, Brooklyn, though he hasn't spent much time there because the production schedule of *Allegiant*, the penultimate instalment of the *Divergent* franchise, has kept him in Atlanta most of the summer. He pouts when I congratulate him on the purchase. 'I'm very sad – I'm no longer with my roommate,' he says, referring to the producer/DJ he has been living with in Brooklyn. Why not just move all the friends in, *Entourage* style? 'I bought it expressly so he could have his own floor! That was my offer. He wouldn't do it. He wanted to spend more time in LA... You get a bit bipolar in New York if you weren't there when you were a kid.'

Students at LaGuardia often do 12-hour days, which Elgort eagerly supplemented with years of private ballet, musical, and vocal ►

Everything you've heard about him is true: Ansel Elgort is an actor, an enthusiast, a (b)romantic, a musician, a New Yorker – an all-round laid-back 21st-century urban gentleman. And he's actually tall.

'You look like that actor,' a middle-aged waiter tells Elgort as he brings water to our table at Atlanta's Taco Mac, a Seventies-style dive known for its Buffalo wings. As baseball plays out on a monitor perched in the darkened corner above us, Elgort replies with something nonchalant but pleasant, along the lines of 'Yeah? Thanks!' His people picked the venue, and Elgort rolled up on an unfinished woodgrain skateboard, wearing a teal T-shirt and shorts combo. Arriving at 9pm, he was exactly on time – a tall and handsome ambassador for age-appropriate professionalism. As I order hard alcohol and guacamole – 'for dinner' – he requests an iced tea.

Elgort is 21 years old. His filmography only goes back to 2013, starting with a swiftly forgotten *Carrie* remake, then *Divergent* (the first in a four-movie franchise), and, most famously, *The Fault in Our Stars* – one horror, one action, and one romance, in that order, all adapted from young adult fiction. The social media statistics confirm that Elgort's fans are



*Vintage Pirelli T-shirt
stylist's own*





*Blue denim jacket by BOSS
with custom patches by
Jenny King; black roll neck
cotton jumper and black
flared wool trousers, both by
TOPMAN DESIGN*



This page: Blue denim patchwork overalls, stars and stripes cotton T-shirt, leather high-top trainers, all by TOPMAN DESIGN; white socks by FALKE

Opposite: Yellow check sleeveless V-neck wool jumper and black flared wool trousers, all by TOPMAN DESIGN



► coaching growing up – developing that Inspector Javert-ready baritone, perhaps, among other things. After such immersion in the traditional world of theatre it's perhaps unexpected that he would look to a remote, digitised community of electronic musicians for professional inspiration. 'As an actor, you can just show up to a set, where you're handed a script and you do your job by playing your role.' With music production, he's got more creative control: 'It's rare that actors are writing, directing and starring in their own films. Musically, I can do everything myself.'

Ansolo DJs at Pacha NYC, a straight-outta-Ibiza club in Hell's Kitchen, where a hundred of his closest friends reportedly took over the VIP section on his 21st birthday back in March, and Elgort headlined. While he swears that was an exception – 'Usually I'm the last guy on the bill!' – there has to be more to this whole DJing thing than the integrity and passion of Ansolo's appearances. Perhaps this and the geek speak are part of a strategy to nuance his public profile, if not to beef up the cool factor? 'I just do what I like to do,' he assures me. 'It's not about being strategic – I could live in LA, DJ Top 40 hits for tons of cash in bottle service clubs. I could take every YA franchise film I ever got offered. But I don't think about what's right for me, image-wise. I don't care about that shit. The whole Hollywood world – the world that the media sells you – is fake, it's not real.'

What is very real, however, is the congregation of fans that shows up at the airport every time Elgort touches down. He even talks with sincerity and pride about 'besties' that have formed as a result of this kind of fandom. There's Brian and Matt, who joined the welcome party at JFK and LaGuardia and are now inseparable – 'They also come to all my Ansolo shows,' Elgort beams – and two girls who met on the internet, then in person, and bonded instantly because of their mutual love. Maybe it's these tangible relationships that fuels Elgort's lingering faith in authenticity, even in the mainstream. 'I got really lucky and was in a movie that was really big.' He pauses before continuing. 'But it was good, too. I got to be part of something that not only did well, but that I'm proud of.' If *The Fault in Our Stars* has been generation-defining on a similar level as Baz Luhrmann's *Romeo + Juliet*, that would make Elgort a celebrity on the level of Nineties-era Leonardo DiCaprio. (Spoiler alert: as the charismatic Gus, he wins the girl's heart, then dies.) 'Generation defining?' he repeats out loud. 'I don't know. All I know is that people have seen it – like our waiter – and they liked it.'

Elgort has been shooting *Allegiant* all day. 'We had to get this smoke right on the floor – smoke that's supposed to erase people's memories,' he sort of sighs. 'I spent seven hours in my trailer.' That's just how action films are

though; the experience is detached. 'The process of filming an action movie isn't about the process, it's about the result,' he explains. 'When filming action movies everyone is working towards getting the perfect shots, hit your mark, lines down, emotion more or less at the right place. It is fun but it isn't the most artistically fulfilling experience. Filming a movie like *The Fault in Our Stars* we got a lot of magical takes, it wasn't about a take being perfect or technical, it's about a take having magic, the kind of magic that comes when two people are a hundred per cent in a scene together as the characters just letting it happen.' Ansel concludes: 'And on stage, it's also all about being in the fucking moment. That's what you do it for.'

Still, Elgort is enthusiastic about his upcoming *November Criminals*, in which he shares the screen again with *Carrie*'s Chloë Grace Moretz. (He seems to have made a habit of repeat co-stars: Shailene Woodley plays his love interest in *Fault* and his sister in *Divergent*, and fans, unphased by the kinkiness of the scenario, have embraced 'Shansel'.) 'I felt amazing on set. Every day was a real challenge; we were doing five scenes a day, working 12 hours a day, and everyone had so much dialogue. I fucking loved it.' Elgort also loves his co-stars, and he loves to talk about them, too. Of Elgort's 'best friend from the movies,' *The Fault in Our Stars'* Nat Wolff, he says, 'He's the man'; John Green, who authored the novel on which the film is based, gets the same praise – and they're not alone. Ansel Elgort is, without a doubt, one of the great bromantics of our time.

Elgort is also conventionally romantic. He loves his girlfriend, he loves New York, he loves the Muse song that just came on at Taco Mac. He loves Elia Kazan films like *On the Waterfront* and *East of Eden*, and Paul Newman ones like *The Hustler* and *Cool Hand Luke*. He also loves Adam Sandler in *Billy Madison* – he's never done a comedy like that, but we agree that he should, and he promises that he will. He loves going to the sculpture court at the Metropolitan Museum of Art; so much so that he'd love to learn to sculpt in marble, because 'that shit is so stimulating'. He doesn't love modern art – people shitting on canvas drives him nuts, 'because there's no craftsmanship to it, it's just people thinking that they're fucking cool' – but he really, really loves craft. Does he love James Franco and Shia LaBeouf, since they're into art too? 'I view them as very genuine. They are both fucking great actors. They're great artists in general. If you are an artist you just feel the need to express yourself in a lot of different ways.' Elgort pauses before the inspired and ironic reveal of the evening shatters any lingering shards of scepticism: 'I think that as an actor, you can actually begin to get away with being yourself.' **GQS**

November Criminals and The Divergent Series:
Allegiant – Part I will both be released in 2016

'I don't think about what's

right for me, image-wise.

I don't care about that...

The whole Hollywood world

– the world that the media

sells you – is fake,

it's not real'

Groomer Carolina Dali at The Wall Group
Photo assistant Alton James
Stylist's assistants Amber Philips, Sophie Clark, Ben Schofield and Emily Tighe
Digital technician David Swanson
Videographer Navarro
Producer Julia Reis
USA production Art Partner
UK production KO Productions
Lighting technician Seth Goldfarb
Location Milk Studios

*Yellow tartan suit, black
roll neck jumper, both
by TOPMAN DESIGN;
vintage Liverpool Football
Club scarf and badge
courtesy of Elgar Johnson*





Ben wears red silk satin georgette shirt and grey wool mohair washed wrinkled trousers, both by GUCCI

Gucci by Goldin



*Visionary photographer Nan Goldin reimagines Alessandro Michele's
romantic, gender fluid debut collection for Gucci*

PHOTOGRAPHY **Nan Goldin** STYLING **Luke Day**





*Leo wears grey wool mohair washed wrinkled tailored suit, and dark red and black oriental daisy print scarf shirt, all by GUCCI.
Tjioe wears wicker print tailored suit and black light silk georgette shirt, all by GUCCI*





This page: Leo wears silk crêpe vintage print tie shirt, wool stretch wrinkled trousers, black leather and fur loafers, all by GUCCI

Opposite, top: Tjioe wears silver silk crêpe wicker print shirt by GUCCI

Opposite, below: Tjioe wears wicker print tailored suit, black light silk georgette shirt, black wool beret, all by GUCCI.
Leo wears grey wool mohair washed wrinkled tailored suit, and dark red and black oriental daisy print scarf shirt, all by GUCCI



Ben wears grey tight striped coat with velvet detail and silver silk crêpe wicker print shirt, both by GUCCI



Tjioe wears silver silk crêpe wicker print shirt and black wool mohair flared trousers, both by GUCCI





This page: Ben wears grey tight striped coat with velvet detail and holds silver silk crêpe wicker print shirt and grey wool mohair loose tailored trousers, all by GUCCI; underwear and shoes model's own. Tjoe holds navy wool cashmere military coat, red silk satin georgette shirt, black wool mohair trousers, all by GUCCI

Opposite: Leo wears navy wool knit and weave felt coat with fur detail, burnt brown silk crêpe pyjama shirt, twill stretch wrinkled trousers, all by GUCCI, white canvas Chuck Taylor All Stars by CONVERSE. Tjoe wears navy wool cashmere military coat, red silk satin georgette shirt, black wool mohair trousers, black fur slingback clogs, all by GUCCI. Ben wears grey tight striped coat with velvet detail, silver silk crêpe wicker print shirt, grey wool mohair washed wrinkled trousers, all by GUCCI



Underwear model's own



Tjoe holds navy wool cashmere military coat, red silk satin georgette shirt, black wool mohair flare trousers, black fur slingback clogs, all by GUCCI

Groomer Anne Timper at nude-agency **Models** Leo Martin, Tjoe Meyer and Ben Schofield **Photo assistant** Julia von der Heide **Second photo assistant** Julia Soler
Stylist's assistants Ben Schofield and Sophie Clark **Groomer's assistant** Susan Syring **On-set production** Ayla Meyer **Production** theCollectiveShift and KO Productions
On-set production assistant Ulrich Gähler **Post production** Klaus und Klaus **With thanks to location** Biesenthal and our friend Altay

A conversation with

Nan & Alessandro Michele

Wednesday 22 July, 3.30pm, Rome. At the design headquarters of Gucci, new creative director Alessandro Michele is sitting in his office – the old chapel of a 15th century palazzo. The office is vast. The ceiling is high and ornately painted, and a second space is decorated with antique chairs and haphazard old rugs. His desk is large, leatherbound, and covered in piles of books. A model of a turtle sits in the centre, its shell real.

It is only six months since Alessandro got the creative director job, after working at the label for 13 years. Since January, he has staged one of the most extraordinary turnarounds in recent fashion history, completely reinventing the label as one of romantic, softened charm. Part of his shift is a move away from overt sexuality, and a blurring of the lines between gender. So far, it has proved an unprecedented success.

But right now, Alessandro is nervous. He is about to call Nan Goldin, the artist who he says has been a deep inspiration throughout his life. Nan takes photographs of unflinching honesty, and shifted perceptions with her books such as The Ballad Of Sexual Dependency. The two have never spoken before, and Alessandro says that of all the unexpected things to happen to him this year, this is the most extraordinary. Nan is in Berlin, the city she currently calls home. The number is dialled...

He's in Rome, she's in Berlin. Both are celebrated for challenging gender norms in their work.

This is what happened when Alessandro phoned Nan...

ALESSANDRO MICHELE: Hello Nan. I wanted to tell you that last night I didn't sleep. I am very fascinated by your work, and when I began my new job at Gucci, I started with one of your books, *A Double Life*. [*A Double Life* combines Nan's photos with those of her late friend David Armstrong, charting 20 years of their friendship and friends.]

NAN GOLDIN: Oh wow. That's not so well known. I'm very touched. In the work there's a lot of sublimation of desire. [Nan had tried to seduce David when they first met, until she realised before he did that he was gay.]

AM: It's full of beauty, and at that time I was looking for reality, some idea of natural beauty.

NG: You're aware that none of it was fashion photography, aren't you? It was nothing to do with fashion at all.

AM: I know, I know. For me, I didn't look at the pictures in terms of fashion. Everything can be really fake in fashion sometimes...

NG: I know.

AM: ...and I was looking for something to start again with, something that was an idea of the beauty of life.

NG: Exactly. You understand the work then. Because there's nothing fake about it. I've never set up anything. I don't use any kind of digital mechanisms or Photoshop, and I still believe in a quest for beauty, which is really old-

fashioned at this point. It's an antiquated belief.

AM: I always say your work is like Vermeer.

NG: Thank you, that's a great compliment. I think it's more like Bosch [they both laugh].

AM: I think it is like Vermeer because it's a very contemporary translation of the effect of light on real life. In your work, I feel life and love.

NG: That's what it's about. It's an homage to all of the people I've known in my life, to show them how beautiful they are.

AM: What is beauty to you?

NG: The face of a person that I love. I've begun to understand the natural world, which I never had a relationship with before: landscape, trees, the sea, and the sky. I'm a sky-watcher. I think we need to look at the sky every day, to understand the size we are. The sky has become an obsession of mine, of extreme beauty that's uncontrollable, that we have nothing to do with.

The first beauty for me is the face of someone I love. I never care what gender people are. Since I was a kid I wanted the world to become so that you never knew what gender a person was until you took their clothes off. Literally. Do you know my book about drag queens, *The Other Side*?

AM: I do. It's really beautiful.

NG: I took those pictures when I was 17, and I was living with the queens, and to me they were

the most beautiful people on earth. I wanted to put them on the cover of *Vogue* but at the time it wasn't accepted. Now they're beginning to get recognition. And in a tacky way generally.

AM: It's still difficult now. The world has not really stepped ahead.

NG: It takes such courage. They are the most courageous people in the world.

AM: That's something that is very romantic.

NG: It's harsh though. It's a harsh reality. There's so much beauty but a difficult reality to live in. I fell in love with them. I was totally obsessed with them. I'm still hoping for the day when gender doesn't figure into the identity of people.

AM: What is your idea of 'romanticism'? I see a lot of romanticism in your photos.

NG: I always think I'm not in the least romantic. I think the work ties into a kind of romantic period in painting. I don't know what romanticism is. I don't have any kind of definition for that, apart from a kind of... your questions are too hard for me! They're enormous questions. For me, romanticism is Italian.

AM: When I think of your work, I really feel love. It's something romantic. The light, the beauty of the people, the empathy...

NG: Oh thank you. So few people understand that. It's a quality that I value above all other qualities in people. And it's so rare now. It's almost impossible now to find people with that real empathy. And I think that my work also comes from a desire to know what it is to be the other person. To try to enter the flesh of another person and to feel what life looks like from their eyes. It's very intense.

AM: It's very clear that it's very intense. It's very powerful. That's why I think that your pictures are still young.

NG: Thank you.

AM: Your work is so original, in that it's so true. It's so real.

NG: And it still is, even though the digital world has completely eaten photography. It's swallowed it, and I think there are so many images in the world. The problem with digital is that you can control everything. There's no risk, there's no danger. And the photography that I do is all about risk. It's all about chance. It's all about going as deep as you can and trying to find the pearl.

AM: Nan, what is your idea of male beauty?

NG: I love androgynous people. I love a certain type of grace and elegance. I love hands. I love the way people hold their hands and use their hands. I think men can be as beautiful as women. In many species, males are the beauties. I would say that in the human race, there's an equality in terms of beauty. And the closer that people get to that real androgyny, the more beautiful I find them. I like soft men. I also like hard men, actually [everyone laughs]. I like men who look soft but end up being hard. I guess I still have that romantic thing about the bad boy, the outcast, the outlaw. That's my romanticism in part. That's one part of it. The other part of it is the Caravaggio beauty or a type of Renaissance beauty that's very elegant and fine, that kind of face. But then there's also the sailor, the outlaw. None of my people conform to anything considered normal. I don't like anything normal. I don't like the contemporary world, I like people who are rebelling against that.

AM: Me too. And it's hard and strange because when I started a few months ago, I did something very natural that was really inside me, very close to my real life.

NG: What's really interesting to me is that in most cases, the clothes look better on the hanger than they do on the person. In your case, the clothes look much better on people. That was fascinating to me. People make the clothes, they are not things to hang on the rack. They make a person more beautiful, and that was really special to me. It had a huge effect on me that people became so beautiful in your clothes. And also the outfit matched the light, which I've never experienced before.

AM: It's like music to my ears. I'm so honoured to hear it. How did you decide to live in Berlin?

NG: That's a really good question. I'm asking myself that every day right now. I'm not sure this is the place. I have a place in Paris too and I rent a place in New York, but I don't think I've found my home yet. I'm looking. I'm looking in Portugal and I'm looking in Italy. Those are my two countries that I feel like myself.

AM: You've lived such an intense life. How does Nan Goldin spend her days now?

NG: There isn't a Nan Goldin any more.

AM: Why?

NG: I got really sick of that role. People project so many things on me that aren't real or true, and they can become so obsessed with that, I'm not interested in that any more. I'm interested in Nan. I spend my days editing my work, making books, I'm drawing a lot now. That's my real pleasure, drawing. I'm teaching myself to draw. That gives me great pleasure. I spend time with friends. My life isn't wild any more. My mind is, but my life isn't.

AM: I think you're still the same. In a different way, but probably you're still the same.

NG: Sometimes. People are never the same day to day, I think. We change.

AM: If I have to be honest, my idea of you, when you were really 'Nan Goldin', I think you were such a normal person.

NG: I don't want to be Nan Goldin any more. I think people get trapped in that. I want to be a person. I'm just trying to be a better person, trying to make beautiful work. Strong work, intense work that can speak to people. I'm more and more interested in my own work and the mistakes I've made. I'm putting out a new book called *Diving For Pearls* based on the fact that you can take thousands of pictures, and you're lucky if you get one or two real pearls. That I'm on right this minute, I'm at the publishers right this minute. And it's all about magic, it's pre-digital work.

AM: Nan I'm so happy that I had the opportunity to have this conversation, it's the biggest gift life has given to me.

NG: Oh thank you. That's so sweet. Unbelievable.

AM: You mean a lot to me. You're still inspiring me. I think you have to be very proud of yourself because you give to the world a big gift. And it's your amazing and beautiful vision of life.

NG: Oh thank you. I've been having a really hard day and you made it so much better. You have no idea. You've made my week, my month. It's been lovely. I have to call you every day.

AM: I'm clapping my hands.

NG: I need to talk to you regularly. Thank you so much. You gave me such a gift. Thank you Alessandro. Bye bye... [she hangs up]

AM: [Alessandro has a look of awe on his face.] I love her more and more...

It's quite a moment. The tape machine turned off, Alessandro talks about the conversation, and the impact it has had on him. He hopes to meet with her soon. In the meantime, there is a womenswear collection to design. On his desk is a drawing of a stiletto. The tortoise is standing guard. And so he returns to his work, renewed. GGS

TEXT Charlie Porter



Navy Oxford denim shirt
by SUNSPEL; green
wool crew neck jumper
by STONE ISLAND;
pink wool biker jacket
by DSQUARED2; dark
blue denim sweatpants
with green strip detail
by DIESEL; socks by
PANTHERELLA; silver
Bionic backpack and
cognac Visetos high-top
trainers, both by MCM

The fashion artist

Sang Woo Kim, 21, artist and model

Painter, model and student on the notorious Fine Art course at Goldsmiths, Sang Woo Kim seems to have reached a perfect balance between his muse and the material world. While the Korean-born scholar hones his pitch-perfect, near-calligraphic abstract oils in London, he's often called away for more lucrative adventures at shoots and Fashion Weeks all over the world. You can keep up with his travels via Instagram, where he captures and shares exquisitely-composed moments – alongside glimpses of his ethereal canvases and line drawings – with an audience of 55,000. Modelling certainly isn't his life's ambition, but Sang Woo is happy to reap the benefits and the inspiration they add to his art. 'Travelling is wealth at the end of the day; I just want to cherish these experiences as much as I can.'

The Future is Now

New worlds, revolutionary ideas and fresh experiences, aided and abetted – but never constrained – by a digital force. Meet the zeitgeisters, the new wave of talent riding the crest of creativity

PHOTOGRAPHY **Danielle Levitt** STYLING **Gary Armstrong**

TEXT **Bertie Brandes**

IN ASSOCIATION WITH



The sidewalk surfer

**Ben Nordberg, 26,
pro-skateboarder**

Now here's a story of dedication and application. As skateboarders go, Ben Nordberg isn't your average scruffy alt-bum, having come all the way from the West Country to West Hollywood, where he now lives. Having skated from the age of 11, he was scouted in his teens and subsequently worked his way up to skating on the American teams he used to idolise, all the way from his hometown of Bath. 'It happened quite naturally,' he laughs, explaining away the transition from English countryside to Californian skate park. 'If you want to do something just try your hardest and if it works, it works.' On top of a full-time career he counts himself as a Burberry ambassador. But there's no question Ben put a lot of effort into getting where he is; he says his best advice for his generation would be to 'put the phone down, get off Instagram, go outside and find a hobby.'

Duly noted.



*Red check Logan shirt
by CARHARTT;
navy bomber jacket by
H&M; pale blue slim taper
jeans by LEVI'S; cognac
Visetos pocket backpack by
MCM; jewellery Ben's own*

Snake print denim dress and Magic Monkey denim dress, both by MARY BENSON; stained glass disco platforms by TERRY DE HAVILLAND X MARY BENSON; socks by TOPSHOP; multicoloured Galaxy shopper bag, gold Robi and purple Rabbit charms, all by MCM



The psychedelic dreamer

Mary Benson, 25, fashion designer

Mary Benson couldn't pick between clothes and canvases so she decided to combine the two. 'I'd prefer to be an artist than a fashion designer,' she confides, a secret writ loud in her super bright, graphic prints often collaged over clothes in a shower of metallic fish scales and iridescent beetle hues – it's no wonder she's the first choice of many a pop star when it comes to attention-grabbing stagewear. After graduating from Westminster last year she immersed herself in her eponymous label, and is now gearing up to London Fashion Week, determined to push boundaries: 'I was given lots of advice to make my clothes really commercial and tone everything down but I've got to make sure what I'm doing is amazing, whether I make money or not.' And how does Mary stay motivated? 'I don't read the newspaper and I don't watch the news, I've decided to cut myself off from everything and exist in my own little dream land.' It certainly shows.

Tomorrow's leading man

Thomas Brodie-Sangster,
25, actor

With a CV as impressive as Thomas Brodie-Sangster's – he had a major role in *Love Actually* aged only 12, and more recently has starred as heroic Jojen Reed in *Game of Thrones*, and as Thomas Cromwell's secretary Rafe Sadler in *Wolf Hall* – you'd think by this point he might be a bit jaded. But not a chance, Thomas is just as enthusiastic about acting as ever: 'I've just come from rehearsals for my first play. I've been working on *The Maze Runner* which is one of three big 20th Century Fox films, so it's quite nice to come back home and do something completely different.' A sometime bass player and builder of motorbikes, there's no question Thomas flourishes when dealing with the practical side of things. 'Social media isn't my thing at all,' he says, 'I don't enjoy feeling like I'm always available and have to respond instantaneously.' So does he dutifully answer his phone whenever he should? 'No.' Now there's something we can all aspire to. Surely he has some kind of digital Achilles' heel? 'I struggle to be as active as I would because of the internet. There's so much at your fingertips, and you can lose hours to mindless YouTube videos.'



Blue crew neck jumper by NEW LOOK; red and blue colour block shirt by TOMMY HILFIGER; grey stone washed nomad jeans by AG JEANS; socks by PANTHERELLA; white Visetos high-top trainers by MCM

Teal cotton T-shirt with white banding by NEW LOOK; blue flared jeans with fringing by MSGM; red and blue tinsel scarf by MARGIELA; red framed sunglasses, red Visetos belt, cognac Visetos luggage case and black Visetos slip-on trainers, all by MCM

The rock star in-waiting

Jake Lucas, 21, musician

Jake Lucas doesn't dream of world domination - 'I want to open a café in Barcelona' - but then again he doesn't really need to. At 21 he's just signed an album deal with his band In Heaven, who wallow languidly in the rockpool of early-Nineties shoegaze, and already counts Juergen Teller among the photographers he's worked with as a model. 'I want to explore a little bit more for a few years, record my album and then have a really nice, simple life in the sun,' he says, suggesting an escape route that one senses is a bit of a theme among these hyper-successful, plugged-in Gen Y-ers. But Jake, who once portrayed a (much) younger Bobby Gillespie in Primal Scream's *Goodbye Johnny* video, isn't your typical millennial: 'I think this generation is a bit lazy; kids are given iPads before they're given a pen and paper. There are more tools to be creative but previously it was more of a challenge - so you had to be more imaginative.'



*Green metallic nylon dress
by & OTHER STORIES;
black washed leather
jacket by MCM; silver
chain Joanna's own*

The breakthrough actor

Joanna Vanderham, 23, actor

Joanna Vanderham has impressively high standards when it comes to how she approaches her career – and for her, allowing outside information to soak in is a must. ‘Being aware of what’s going on in the world has to inspire the work that you do. An actor’s job is to shed light on the world that we live in, and if you don’t understand it then how can you do that?’ After a handful of roles in British television, Joanna’s breakthrough came after landing the leading role in feature film *What Maisie Knew*. She is currently playing Desdemona in the Royal Shakespeare Company production of *Othello* at Stratford-Upon-Avon, which, as far as choice parts go, you can’t really improve on. So how does she unwind, when she no longer needs to connect to the world’s information flows? ‘On days when I don’t have any acting to do I bake a cake and it gives me a sense of productivity.’ Personally, we don’t think a lack of productivity is something Joanna needs to be particularly worried about.

The future businessman

Liam Tootill, 28, entrepreneur

Entrepreneur Liam Tootill is scared of failure – although to be fair he is laughing quite hard when he admits that. It would make sense considering how much he's managed to get done so far; having worked on making online youth channel SBTv such a success he's now CEO of Supa Academy, an event-led project which aims to get young people acting on their business ideas without being ripped off.

'I don't see why you should come out of university skilled up to your eyeballs and suddenly be starting at the bottom and being spoken down to,' he explains, 'you're in the peak of your life in terms of your energy and enthusiasm and ideas and it's weird that you get your big opportunities in your fifties.' Ultimately, thinks Liam, if I can inspire a few people to flip a light switch and get an idea moving then that's amazing.'



Blue wool crew neck jumper by CP COMPANY; red Jean jacket by MSGM; navy Hudson denim chino by TOMMY HILFIGER; cognac Visetos weekender bag (just seen) by MCM

The new sound

Lion Babe are Jillian Hervey, 25

Lucas Goodman, 26

Lion Babe, purveyors of delicious, gilt-edged vocals over sparse but compelling old-school beats, want to thank the internet for allowing them to exist. 'It was the "go" button,' says singer Jillian Hervey, who makes up one half of the band alongside musician Lucas Goodman, with whom she initially connected via the (now music-focused) network MySpace. 'Our generation is at an interesting point right now,' agrees Lucas. 'There's so much great stuff coming out of the digital revolution and so many opportunities to do what you want.' And it's those opportunities that have won them the attention of some of the biggest names in the music industry; over the past year they've enjoyed 'the opportunity to work with artists we really respect' – including Pharrell and Mark Ronson. Are they insane workaholics? 'We definitely have goals,' says Lucas, 'but really we're just trying to consciously enjoy every moment,' adds Jillian. Sounds like they've pretty much got it figured out.





Gillian wears beige sequin lace camisole top by ASHISH; brown embellished trousers by TEMPERLEY LONDON; multicoloured floral leather sandals by RED VALENTINO; cognac Visetos heritage mini crossbody bag and lion charm, both by MCM

Lucas wears green long sleeve jumper by H&M; black leather jacket with red shearling collar by SANDRO; navy denim rinse selvedge jeans by OLIVER SPENCER; socks by PANTHERELLA; blue leather boots with fur detail by MSGM; lion charm (worn on jacket) by MCM

The model chef

Danielle Copperman, 22,
food blogger

In between blogging, travelling for her modelling work and developing her own cereal line it's almost inconceivable that Danielle Copperman finds time to sleep – let alone eat. But eating is exactly what she does best, devising impressively healthy recipes for her website 'Model Mange Tout' where she posts daily updates to 'inspire and encourage' (and provide alternatives to your daily pizza). 'It all began when I moved out of my parents' house and had to start cooking for myself,' she explains. 'I wanted to understand food and know the ingredients were going to do me good.' And they did, in more ways than one. Between shoots she started sharing food ideas on a Tumblr page, and after a few months 'people started actually reading it.' By the time her conversation with a growing online wellbeing community had properly begun, she found herself at the forefront of a new wave of interest in fitness and nutrition. Her proudest moment so far? 'Catering at London Fashion Week. As a model I know that there's not always healthy food backstage. Actually there's not always any food at all.'



Yellow Aspero silk blouse and multicoloured leather shorts, both by & OTHER STORIES; pink Broney suede jacket by FYODOR GOLAN; grey leather Maxim tote bag and animal charms, all by MCM

The rising action star

Pip Andersen, 24, actor

Pip Andersen is living a lot of people's dreams right now. In 2013 he went to one of the open auditions held worldwide for *Star Wars: Episode VII – The Force Awakens* and walked away with a part – only one of two being cast this way. The other 67,000 or so auditionees returned to their lives, while Andersen's changed forever. 'When the press release went out announcing I was in the film everything started going crazy.' However, while it might seem like Pip has won the movie-star lottery, he's actually been training for this moment for years. He's been working up to the highest level of ability for freerunning and parkour, delighting a wealth of big-brand clients with his gravity-defying, YouTube-friendly skills before Hollywood ever heard him knocking. 'If you want to be in films you've got to get pretty good at it – people want to be celebrities for no reason. My opinion is you should have an ability in order to be at that level.' And where does he see himself in ten years? 'I'd love to have a main part under my belt by then. And then I guess potentially have kids. I want to be a young dad so I can teach them how to flip.'



Hair stylist Liz Taw
Make up Naoko Scintu at Saint Luke
Set designer Thomas Petherick
Photo assistants Harry Felman and Jack Grayson
Hair assistant Terri Capon
Make up assistants Alex Crown and Ziima
Stylist's assistants Emily Tighe and Georgia Medley
Nails Imarni at Saint Luke
Digital operator Lisa Bennett
Video Craig Dean Devine
Production KO Productions
Set designer assistants Micah Harbon and Dale Slater
Lighting ProLighting
Location Alva Studios

Red wool blend knit pullover by HUGO BOSS; navy skinny stretch jeans by RIVER ISLAND; black washed leather jacket by MCM; ring Pip's own



PHOTOGRAPHY

Ash Kingston

STYLING

Gary Armstrong

*Ben wears grey sweater
with silver Logo graphic,
silver printed Puffa
bomber, white jeans with
metallic Logo graphic, all
by MCM X JAMES LONG*

A conversation with

James & Sung-Joo Kim

Sung-Joo Kim (better known as Mrs Kim) and James Long are chatting away on a sofa inside her sunny apartment by Regent's Park; him with a coffee, her with a freshly squeezed apple-and-carrot juice. The room's decorated with family photos, an oil painting of her with her 25-year-old daughter – who keeps her up-to-date with youthful trends around the world – as well as some colourful, contemporary paintings from her home country of Korea, and in the next room is a gorgeous Dalmatian puppy called Yoda who we play with after the interview. Mrs Kim's just arrived from Switzerland where she was working as President of the Korean Red Cross (just one of her astoundingly powerful jobs) and in a short while we'll be attending a summer party to celebrate the OBE she's just been awarded for further improving British-Korean relations – but today we're here to talk about fashion.

Since acquiring luxury German leather brand MCM in 2005 and becoming chairperson and CEO she's returned the house to its Eighties glory, except with a much cooler and fashion-forward direction. Always looking towards the future, Mrs Kim's now asked London Collections Men star James Long to design this sci-fi capsule collection – exclusive to us – featuring space-age silver jackets and jeans, and customised rucksacks and weekender bags. Back on the sofa they're talking about when they first met.

TEXT Dean Kissick

East melds with West in James Long's new collaboration with MCM. The future starts here

MRS KIM: Of course we had heard a lot about you, because you're an emerging men's designer working in a very unusual way, not in the conventional way – that's what I like about you.

JAMES LONG: When we first met at dinner Mrs Kim, I think what hit me was the way that you talk about work. You're an inspiring person to be around, in business but also in life. I hadn't heard anyone speaking about fashion like that before – about the future, and how people use fashion. So we were quite blown away. And Luke [Day] said after, 'you two have the same sort of outlook!'

Mrs Kim: When people talk about fashion they use words like 'brand', 'positioning', 'the market', 'competitive edge' – whatever – they use a matrix that is very flat. High price or low price, trendy or conventional. I think the future customers are bored with that, their view is not horizontal but more multi-dimensional. It's a completely different up-and-coming customer that we have to redefine, and that's what MCM's been pursuing.

JL: I'm a huge believer in listening to the customer so to hear the CEO of a huge company saying that – somebody who actually listens to the customer, and respects the customer – was really refreshing. And you know, thinking about the new generation is what everybody needs to do, because they are the future.

Mrs Kim: My daughter, she's 25 years old and is my – how can I say this? – my private news source. In fact one day my daughter said, 'Mum you're in the wrong industry.' Why? 'Fashion is dead.' Why! That was so funny, it was shocking – am I in the wrong industry? But the old way of defining fashion is dead, that's what she was talking about. Fashion is not what to wear, how to look, not something very superficial like: 'Oh women always look sexy and men always

look very masculine, and the old generation always think very conservatively and the young generation think more hippy.' When I see this conventional kind of gender issue, what I see is that this new generation, they just go beyond that.

JL: I was brought up in a world where I always wore some female clothes, and my sister always wore some men's clothes, and there was never a divide. I think the future is more about freedom not boxing people in. I think you get the best out of people when you're not trying to push someone down, when you just say 'let it go'.

Mrs Kim: The up-and-coming generation is this 'TGIF' generation – no it's not 'Thank God It's Friday!' – T stands for Twitter, G stands for Google, I stands for Instagram, and F stands for Facebook.

JL: Did you make that up?

Mrs Kim: Kind of [laughs]. This TGIF generation doesn't have to be only young – as long as you know how to play in this new kind of space, as long as you're willing to learn and you're open to everything, you can still be a leader. Mentally this TGIF generation is constantly travelling, because they don't confine themselves by country or by physical location, therefore they're not restrained to certain cultural boundaries either – so they go beyond that, which is fascinating. Traditionally we were defined by race, by gender, by age, by income level and profession, and a lot of brands emerged out of this kind of one-dimensional labelling. Today it's about defining your own version of who you are, and about a more democratic approach to luxury – that's the future of fashion.

*In the tenth anniversary year of GQ Style we are looking forward, and we love how the future looks through the eyes of Sung-Joo Kim. **GQS***



Opposite page, from left: Charlie wears grey sweater with Logo graphic by MCM X JAMES LONG; silver Astronaut parka and metallic silver jeans, both by MCM; white high-top sneakers by CONVERSE. William wears silver Astronaut cape by MCM; grey jeans with silver Logo graphic by MCM X JAMES LONG; white high-top sneakers by CONVERSE. Ben wears grey sweater with silver Logo graphic, silver Puffa bomber, white jeans with metallic Logo graphic, all by MCM X JAMES LONG; black high-top sneakers by CONVERSE

This page, from left: Charlie wears grey sweater with Logo graphic by MCM X JAMES LONG; silver Astronaut parka, and ribbed metallic silver jeans, both by MCM; cognac leather Visetos weekender bag with silver Logo graphic by MCM X JAMES LONG. William wears silver Astronaut cape by MCM; cognac leather Visetos backpack with silver Logo graphic by MCM X JAMES LONG



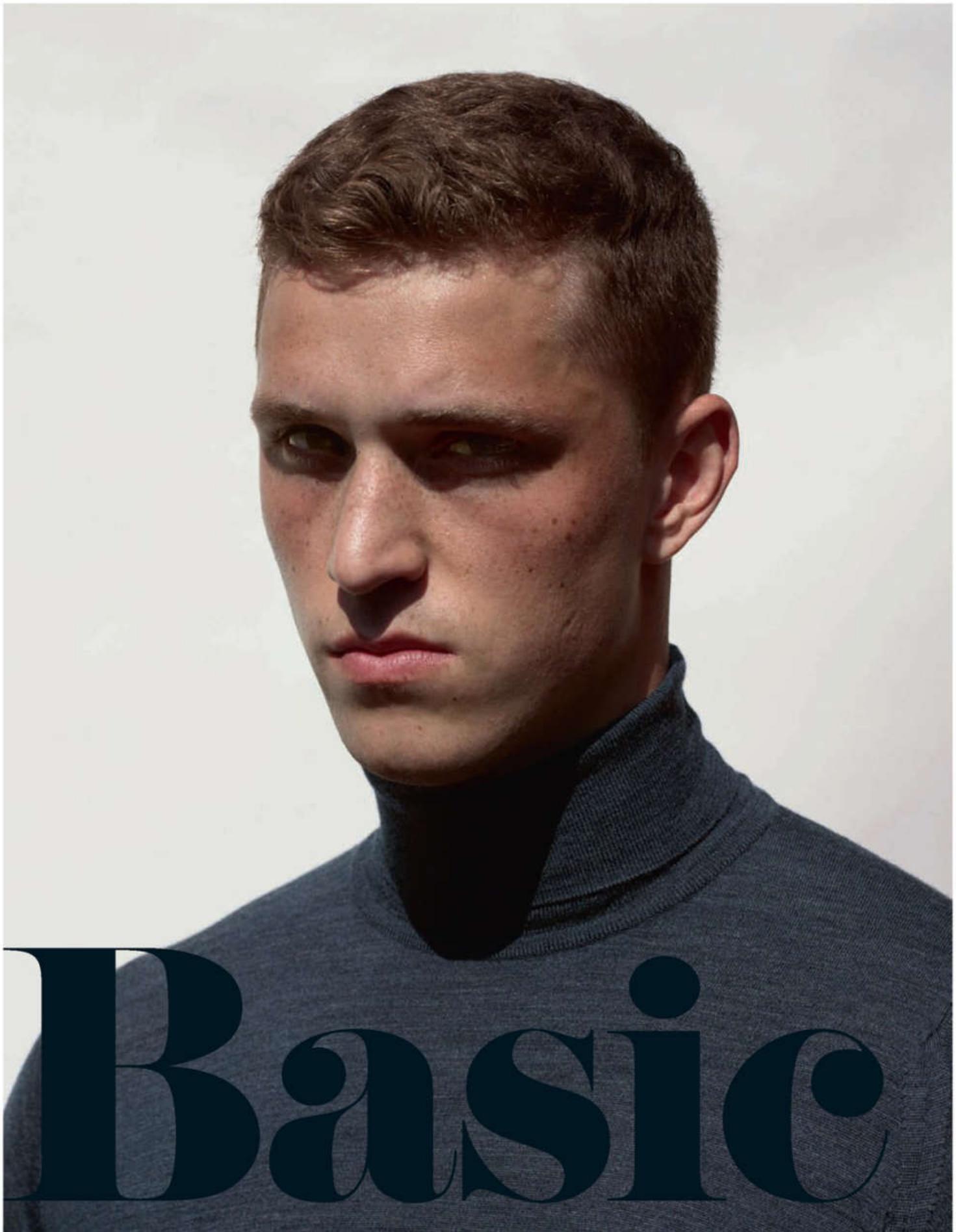
Groomer Louis Ghewy at The Book Agency
Models Charlie Ayres-Taylor at Storm, William at TIAD, Benjamin J at TIAD
Photo assistant Martin Sekera
Stylist's assistant Georgia Medley
Hair assistant Betty Westerman
Production KO Productions
Lighting ProLighting
Location 63 Sun Studio



This page: Max wears navy satin bomber jacket by KENZO; white cotton crew neck T-shirt by AG JEANS; navy Toilovent jogging pants by HERMÈS; white socks by TOPMAN; trainers by REEBOK; necklace stylist's own

Opposite: Max wears charcoal merino wool jumper by MARGARET HOWELL

You're



PHOTOGRAPHY **Sean & Seng**

STYLING **Elgar Johnson**



This page: Connor wears
nude wool cashmere blend
hooded sweatshirt by
VERSACE; navy nylon
tailored gilet by WOOLRICH

Opposite: Connor wears
brown sheepskin car coat
by MARGARET HOWELL;
powder blue cotton Star Wars
ringer graphic T-shirt by
GAPKIDS X JUNK FOOD





This page: Mackenzie wears
navy wool jumper
by ICEBERG

Opposite: Mackenzie wears
navy ribbed cotton zip neck
polo shirt by RIVER ISLAND;
light blue cotton jeans
by LEVI'S; black leather
watch by MONDAINE





*Luke wears wool blend pattern
knit cardigan by POLO
RALPH LAUREN; white
cotton T-shirt by AG JEANS*



Luke wears colour block polyamide parka by LOUIS VUITTON; navy Superstar cuffed track pants by ADIDAS; shoes by LOUIS VUITTON; white Mike Tyson cotton T-shirt stylist's own





This page: Danny wears grey
drill cotton shirt by PRADA;
blue selvedge denim jeans by
STONE ISLAND; black leather
loafers by PAUL SMITH

Opposite: Danny wears red
and black Canadian check
wool jacket by DSQUARED2;
ivory wool sweatshirt
by STONE ISLAND



*This page: Jovan wears
russet wool trousers by
BOTTEGA VENETA*

*Opposite: Jovan wears
brown corduroy jacket
with leather details by
DUNHILL; navy extra fine
wool roll neck by HERMÈS;
russet wool trousers
by BOTTEGA VENETA*



Groomer Gary Gill **Models** Max Curzon at Bookings, Luke Farley at FM Model Management, Mackenzie James at Models 1, Connor Newall at Milk Management, Danny Parsons at B Nice Creative and Jovan Young
Photo assistants Stefan Ebelewicz and Sam Nixon **Stylist's assistant** Christina May **Hair assistant** Paul Patterson
Digital technician Elliott Wilcox **Production** KO Productions **Casting director** Sarah Bunter **Location** High Wycombe

Janet: Well, I don't like men with too many muscles.

Frank: I didn't make him for you!

The Rocky Horror Picture Show

Forty years ago Brad and Janet, a very straight just-married couple, 'caught a flat' and knocked on the door of a bisexual alien in fishnets busy making a pretty, muscular young man with blond hair and a tan, who 'is good for relieving... my tension.'

A night of all-singing, all-dancing cross-dressing, schlock-horror and sexual experimentation follows – which has literally never ended. *The Rocky Horror Picture Show*, panned by the critics at the time and a giant plucked turkey at the regular box office, became a cult, late-night screening hit and is now the longest-running film in continuous release, ever.

It has also proved to be the most bizarrely, outrageously prophetic. Dr Frank-N-Furter's pretty-beefy, blond love-toy, Rocky Horror, has become perhaps the template for masculinity today. Though today's Rockys, in addition to being often rather more inked, pierced, and adorably bearded, are also their own Dr Frank-N-Furters – turning themselves into their ideal man, in the laboratories of the gymnasium, tanning and beauty salons, with ingredients sourced from Boots, Holland & Barrett and BulkPowders.com.

Ours is the age, you can hardly have failed to notice – unless you've been trying much too hard not to – of the sexualised, totally aestheticised and totally tarty male body. And booty. A sexed-up, stripped down, shredded, shaggable, shareable, 'likeable', saleable, 'swole' physique is the must-have accessory for today's young men.

These are the spornosexuals – eagerly self-objectifying, gym-worshipping, heavily 'supplemented' second generation metrosexuals who want to be loved for their bodies more than their wardrobes. The desire to be desired, always the self-regarding heart of metrosexuality, has been turbocharged, personalised and pornolised in a selfie-admiring world.

At the multiplex – let's finally drop that overdressed 'I' – there's so much naked, pumped, primed man-flesh on display these days that male stripper movies such as *Magic Mike XXL* just seem like musical versions of today's action

movies. You know, the ones starring Chris Hemsworth's ravishing bis and tris, and hefty hammer – and Chris Evans' oiled bazookas.

That famous lab scene in the first *Captain America* where the geeky-skinny Evans (the wonders of CGI!) is transformed, with radioactive steroid injections and a short spell in a giant microwave, into a male glamour model – cue the jaws of everyone in the lab hitting the slab – has become the meta-narrative of most action movies. So pudgy *Parks And Recreation*'s Chris Pratt is transformed into a stonkingly ripped intergalactic sex god for last year's *Guardians of the Galaxy* and everyone is gobsmacked by this 'special effect'.

Prompting an admission – or, rather, brag – from Pratt in a recent interview that he was 'totally objectified': 'A huge part of how my career has shifted is based on the way that I look, on the way that I've shaped my body to look.'

'I think it's OK, I don't feel appalled by it,' he went on. 'I think it's appalling that for a long time only women were objectified, but I think if we really want to advocate for equality, it's important to even things out. Not objectify women less, but objectify men just as often as we objectify women.' Arguably, Mr Pratt's selfless spornosexual wish has already come true.

Even the 'masterful' Mr Grey is also an objectified spornosexual. In the 2.26 min trailer for *50 Shades of Grey*, there are no less than seven topless shots of Jamie Dornan's smooth, gym-sculpted torso, including a mirror shot which gives you a simultaneous, spit roasting front and rear view of it, and a hilarious shot of him playing the grand piano topless. Versus one-and-a-half of Ms Steele (Dakota Johnson), sans nipples in her case. Oh, and one side shot of her panties – with Dornan's cute face in front of them.

On TV the 'structure' of much 'structured reality' such as *Geordie Shore* and *The Only Way is Essex* is the carefully-crafted, rarely-covered-up V-shape of the male stars' painstakingly, prettily-inked torsos. Last year the absurdly, wonderfully voluptuous Dan Osborne, he of the cheeky, Essex-y grin, became a hero of primetime when he appeared in a pair of glittery Speedos on *Splash!*, another reality show, presented by Tom Daley, a young sportsman happy to be a sex object and especially happy to compare Speedos with Dan.

Speaking of sportsmen, in case diving and Daley are too gay for you, footie, which was once the very acme of 'no-homo', has also embraced

spornosexuality with a big, sweaty, topless, post-match man-hug. The world's best footballer, Cristiano Ronaldo regularly pouts in his pants for Armani. To be sure, he's following in the footsteps of metrosexual poster-boy David Beckham – but Beckham's body seemed mostly untouched by the gym, if not by Photoshop. By contrast, Cristiano's 'hench' and ripped body looks Photoshopped *in real life*. Which is a working definition of spornosexuality. The spornosexual's body is decidedly post-production.

Things have reached such a pitch that former Manchester United 'hard man' Roy Keane, now Republic of Ireland assistant manager and sometime bearded vagrant lookalike, recently moaned that professional footballers today are more interested in selfies and six packs than in footie. Retrosexuals have a terrible time adjusting to the way that 'the beautiful game' has got proper pretty now. Calum Best, George Best's long-lashed, ink-sleeved, spornosexual son, who works as a topless model and reality TV star, is in a sense pursuing a contemporary male 'pro' footballer career. Just without the football.

And then there are the sights burned on your retina at the beach, the park, the bloody bus stop, and of course, that factory of the 21st century, the gym. (Let's not pretend you don't go to one; UK spending on gym membership is up 44 per cent in the last year.) Legions of buffed and waxed pubescent men with meticulously-designed workout routines and obsessive diets and gym bags full of creatine, whey, hair and skin products, labouring to turn themselves into a hot commodity they can upload to the online marketplace of Facebook/Instagram/Twitter. In the digital age, hotness will reproduce/repost you rather more quickly than heterosexuality. It may even get you your own YouTube channel, supplement line or fragrance.

Instinctively the spornosexual knows that all this eager self-objectification is about celebrating not male virility so much as male versatility – and the reinvention of the male body as a thing for giving, and especially receiving, pleasure. Unlike Rocky, who ran away from Dr Frank-N-Furter, they're reconciled to their role – and work even harder on their barbell lunges, for that all-important come-hither bubble-butt.

Hence when straight family man Dan Osborne mentions that he's had his bum pinched by men, instead of rushing to press his back against the metaphorical wall he says: 'I don't mind that at ►

Attack of the

They've finished primping, now they're pumping. The man who first observed the metrosexual in action gets to grip with second-generation metrosexuality – and its 'androgyny on androgens'

Spornosexuals

TEXT **Mark Simpson**

COLLAGE **Patrick Waugh at BOYostudio**



► all. Maybe it's because a guy knows how hard it is to train, so they appreciate it more.' Or when the Warwick University male rowers pose for yet another one of their naked charity calendars rammed with well-bred, smooth, shelf-like arses 'fighting homophobia in sport' they say: 'Regardless of gender or sexuality, we are inviting you into that moment with us.'

But there is no end to these moments. Or 'ends'. Earlier this year a TV ad for the 'keyless entry' feature of Ford cars, of all things, probed new, perfectly-rounded depths. And possibly the use of key fobs as sex toys. To the strains of an 'innocent' Sixties bubblegum pop track in which a girl compares her boyfriend to something sweet to suck ('I call him Lollipop'), everyone on the beach, male or female, young or old, gay or straight, is having a really good look at the worked-out, oiled-up hottie wearing nothing but tight trunks sauntering past, soaking up the rays of lust.

So far so normal in a world in which the male body has become a bouncy castle for the eyes.

But as our beach babe approaches his car, the gag turns out to be that everyone is staring because they are wondering how he's going to get into his locked, lovely new ride without any keys. Those trunks are far too tight for his packet, let alone anything else. Cue general bafflement when his car unlocks itself when he approaches. But the camera zooms in on his bubble butt when the car unlocks, and we're presented with the kiss-off strap line: 'Keyless Entry by Ford – where you keep your key is up to you.'

So the ad is less about the lollipop than the buttered buns. 'Keyless entry' is all about modern male versatility, if not voraciousness.

In our brave new spornosexual world men are active and passive. Tops and bottoms. Subjects and objects. Heroic and tarty. Rocky and Franky. Or 'studs' and 'sluts' to use the argot of the hardcore porn they've been downloading furiously since puberty and which has immunised them to any squeamishness about the male body. It's androgyny on androgens.

How the devil did we get here? And is it too late to say where we are and go back to the car?

I am, truth be told, a bit of a Dr Frank-N-Furter myself – though, sadly, without the legs. According to several dictionaries I 'coined' the term metrosexual back in 1994. In an essay in *The Independent*, I claimed that male vanity was finally coming out of the closet, and taking over the world: 'Metrosexual man, the single young man with a high disposable income, living or working in the city (because that's where all the best shops are) is perhaps the most

promising consumer market of the decade.'

I was wrong, of course. He was to be the most promising market of three decades: the Nineties, Noughties and our own Tweenies. Not so much a trend, as an epoch. Millennium Man. This Frankenstein's monster with perfect skin turned out to be unstoppable. Last year HSBC produced a report drooling all over the metrosexual's 'Yummy'-ness. The recent recession seem to have failed to slow his forward sashay – in fact, male vanity products and fashion items sales continued to expand rapidly: the male skincare market alone in the UK is now estimated to be worth over £600m. Perhaps because in a visual world, recession and increased competition made men even more rather than less concerned about their appearance – about their desirability/saleability.

According to a recent survey, half of men aged 18-55 now describe themselves as 'metrosexual', and a YouGov poll has just reported that 49 per cent of respondents aged 18-24 identify as something 'other than 100 per cent heterosexual.'

What prompted my 1994 prediction was a visit to an exhibition in London organised by *GQ* called 'It's a Man's World', full of exhibits by its fashion and male vanity product advertisers, and thronging with very nicely

turned out young men who seemed to have sprung from the pages of the magazine itself – they were admiring the clobber and products and queuing up for facials.

Traditional heterosexual man was being phased out by consumerism because he didn't shop enough. Men now had to do their duty at the mall and be susceptible to advertising and image.

I had, it's true, spent far too long thinking about and looking at masculinity – but then, masculinity was becoming increasingly self-conscious. 'Metrosexual' was really a form of shorthand for what I argued in my just-published book *Male Impersonators: Men Performing Masculinity*, that the increasingly mediated fin-de-siècle world we were living in – Hollywood films, TV, advertising, glossy mags – was changing masculinity and making it much more narcissistic and less repressed. That the 'passive' desire to be desired, once regarded as the feminine quality, was becoming an increasingly obvious part of masculinity.

That 'male beauty' was no longer necessarily an immoral oxymoron (even if it was often referred to, euphemistically, as 'male grooming'), and was now being enthusiastically pursued by men who were neither particularly gay nor particularly effeminate, dissolving in effect the (until now) all-important, all-defining boundary between 'gay' and 'straight'.

However, I was a little over-optimistic – it turned out the world wasn't ready to talk about the metrosexual when I first outed him in the un-tucked, 'no homo' early Nineties. The last thing many people wanted to hear back then, frankly, was some poof talking about how poofy straight men were becoming. In the last decade of the 20th century male homosexuality was still partially criminalised and also still stigmatised in some quarters – along with the male desire to be desired. Even as it was becoming increasingly out and proud. In fact, the increasing visibility of both homosexuality and metrosexuality were provoking contradictory reaction-formations.

It's part of the reason why the middle class media phenomenon of New Lad seized upon football and fetishised it as proof of virility, authenticity and heterosexuality. Ironically, New Lad was also a form of metrosexuality, but on the down low. *Loaded* magazine, launched the same year as the metrosexual was born, with its beer, babes and footie hit upon a reassuring formula that was to 'de-gay' the reading of glossy men's magazines – until then a minority pursuit. [A formula that, when later adopted by *FHM* magazine – which didn't share *Loaded*'s fear of fashion and product – eventually made reading glossy men's magazines with high-end advertising an entirely mainstream habit for young men.]

The fate of Oscar Wilde, leader of the Aesthetic Movement, and the last dandy, at the end of the 19th century had cast a long, 'poofy' shadow over the following one. When he was put on trial by Victorian England in 1895, it was his vanity and 'decadence' which damned him as much as his 'gross indecency' with men. Certainly the two became conflated in the Anglo mind: 'An unspeakable of the Oscar Wilde sort' implied both a pervert-criminal homo and/or a man who took too much interest in his appearance.

But the manly Christian world of (re)production and repression that Victorian-Edwardian England created and exported around the world began to erode as Britain's Empire receded, and most particularly as consumption became the dominant form of capitalism in the late 20th century. This was augured by the famous post-war youth cults, such as the Teds, the Mods and then most glitteringly by glam rock (and also in its later punk and New Romantic incarnations), which all represented a glorious aesthetic rebellion against class and gender expectations. It was the assertively androgynous shape of David Bowie of course that turned out to be the most prophetic part of his science fiction obsession (his bisexual alien persona Ziggy Stardust landed in 1972 – the year before *The Rocky Horror Show* was first performed on the London stage).

These cults and revolts were just that, however – revolts and cults. It wasn't until the arrival of a brand new Millennium with its attendant celebrity culture, and in particular

the global celebrity status of another David B – David Beckham – that Victorian masculinity was finally vanquished. Soccer's own David Bowie was a dedicated follower of fashion, who famously wasn't afraid to be 'in touch with my feminine side', a gay icon who said he 'loved his gay fans', who experimented with seemingly a different haircut every week, along with a new designer tatt (remember when they were novel?). He was a pro footballer who – sacrilege! – aspired to be a model. The corpse of New Lad spun in its self-consciously untidy grave.

Beckham's global fame came about in part because he used football's very traditional, homophobic 'retrosexual' image as a billboard for his own Bowie-like 'outrageousness'.

Once I outed Beckham in 2002 on Salon.com (I wouldn't let this one lie) as flamingly metrosexual, the dam of denial around metrosexuality finally broke. And then no one would shut up about the metrosexual. While Beckham's 'brand' only became bigger.

Of course, as a jealous father I would say this, but a great deal of the gushing about the metrosexual since then has been somewhat... superficial. Metrosexuality isn't about straight men having pedicures. And it definitely isn't about strapping the word 'guy' or 'man' on the front of products or practises previously a bit girlie. Or gay. It represents, in fact, a profound revolution for 21st century masculinity. It's nothing less than the end of heterosexuality as we've known it.

Or rather, the end of the heterosexual division of bedroom and bathroom labour, of loving and looking. Men no longer 'act' where women just 'appear', as the critic John Berger famously described it in the Seventies. Women do rather a lot of acting nowadays – and men can't stop appearing.

Just as women are liberated by economic independence from having to be women for men, and most particularly having to be someone's wife, even if he didn't really deserve one, men are also liberated now from having to be men for women. They not only need to be able to be 'self-maintaining' – able to keep themselves clean, buy their own underwear, operate a washing machine and maybe even an oven. They also want some of the pleasure, prettiness and sensuality that they have historically projected into women – which they won't get refunded if she leaves. And by the same token, more and more women expect their male partners to be able to share tastes and pastimes with them – such as shopping and possibly even an ability to hold a conversation.

And of course, women now expect men to be pretty – not just a pretty good earner.

This thing I've dubbed spornosexuality is just 'more' metrosexuality, of course. But the repackaging here isn't entirely my own – much of it is that of a new generation of eagerly self-objectifying young men themselves.

Metrosexuality 2.0 is even more vain, more shameless, more sexed-up, more hardcore. It is also more body-centred.

An interest in clothes and product are now a taken-for-granted – but for today's generation of young men, steeped in social media and downloaded (as well as uploaded) porn, their own sexualised, aestheticised bodies are frequently the ultimate accessories – and online commodity. After all, desire is nothing if it's not personal.

Metrosexuality hasn't been replaced by spornosexuality and isn't likely to be – it's just that what we called metrosexuality has become so normal as to be less noticeable, especially in a world where half of men call themselves 'metrosexual'. Spornosexuality on the other hand is very, very good at drawing attention to itself. It's positively brazen the way it rams itself down our throats. And its 'heavage' in our faces. It is, after all, a matter of survival.

Those parts of the country that were de-industrialised in the Eighties, such as the *Geordie Shore* North East, are often laboratories of metrosexuality and spornosexuality. Almost overnight the butch, 'heavy' gender certainties of a world built around men being buried a mile underground every day of their working life, or building mountainous ships of steel with red-hot rivets in all weathers, disappeared – along with the prospect of a life-long job. The new jobs were in service industries: shops, bars, restaurants, gyms, tanning salons, beauty parlours, call centres (the second-largest shopping centre in the UK opened in Gateshead, Tyne & Wear in 1986 – and is called the MetroCentre).

So young men became part of the service and entertainment industry – literally. They worked on their own bodies down the gym instead of hiring them out to the pit and shipyard owner and evolved the male body into something no longer instrumental, but something fun and decorative, sensual and appealing. Saleable and shaggable. Even if the tattoo sleeves can be a bit daggy. They also found themselves in this new, 'feminine' service industry world, confronting women much more as equals.

Unsurprisingly, their more traditionally-minded fathers sometimes call them 'poofs', even when most of them only go to bed with women. As one pneumatic 27-year-old Newcastle personal fitness trainer interviewed in the *Daily Telegraph* ['It's Not Easy Being A Spornosexual Man' by Theo Merz] said of his parents' confusion:

'They always say, if you didn't have a girlfriend we'd think you were gay. My dad's kind of your old-school man, he drives a truck,

he's still got a 'tache, he goes out and drinks nothing but pints and he's got a beer belly. I'll have a gin and slimline tonic when I go out, because I look after myself, but he'll be like, "What are you drinking?"'

However being thought 'a poof' has lost much of its terror for this generation of young men – many if not most have gay friends and are much more accepting of non-straightness than their fathers. But the reason they are no longer so hard on The Gays is because they are no longer so hard on themselves. In the past, 'poofs' existed as a necessary, hygienic category for men to project all those forbidden, filthy pleasures, desires and weaknesses into: narcissism, passivity, colours, crying, dancing, eyebrow waxes and prostate massages. 'THEY are like that! Not ME! I am a MAN!'

Now, thanks to the metrosexual revolution, young straight men no longer have to repudiate all of those things which actually make you human in order to be 'straight'. So who and what is 'gay' – ie: the wrong kind of male – becomes less important. Masculinity is no longer based so much on repression – on a list of things you can't be/do/feel/say. It is in fact, in our mediated age, now much more about expression. This is after all the storyline of that hugely successful modern fairytale, *Billy Elliot*, about the ballet-dancing (straight-ish) son of a miner – also set in the North East.

'Metrosexuality 2.0 is even more vain, more shameless, more sexed-up, more hardcore. It is also more body-centred'

'I'm doing it to show that every person who identifies as a male has the potential to be their version of the ultimate guy,' he says.

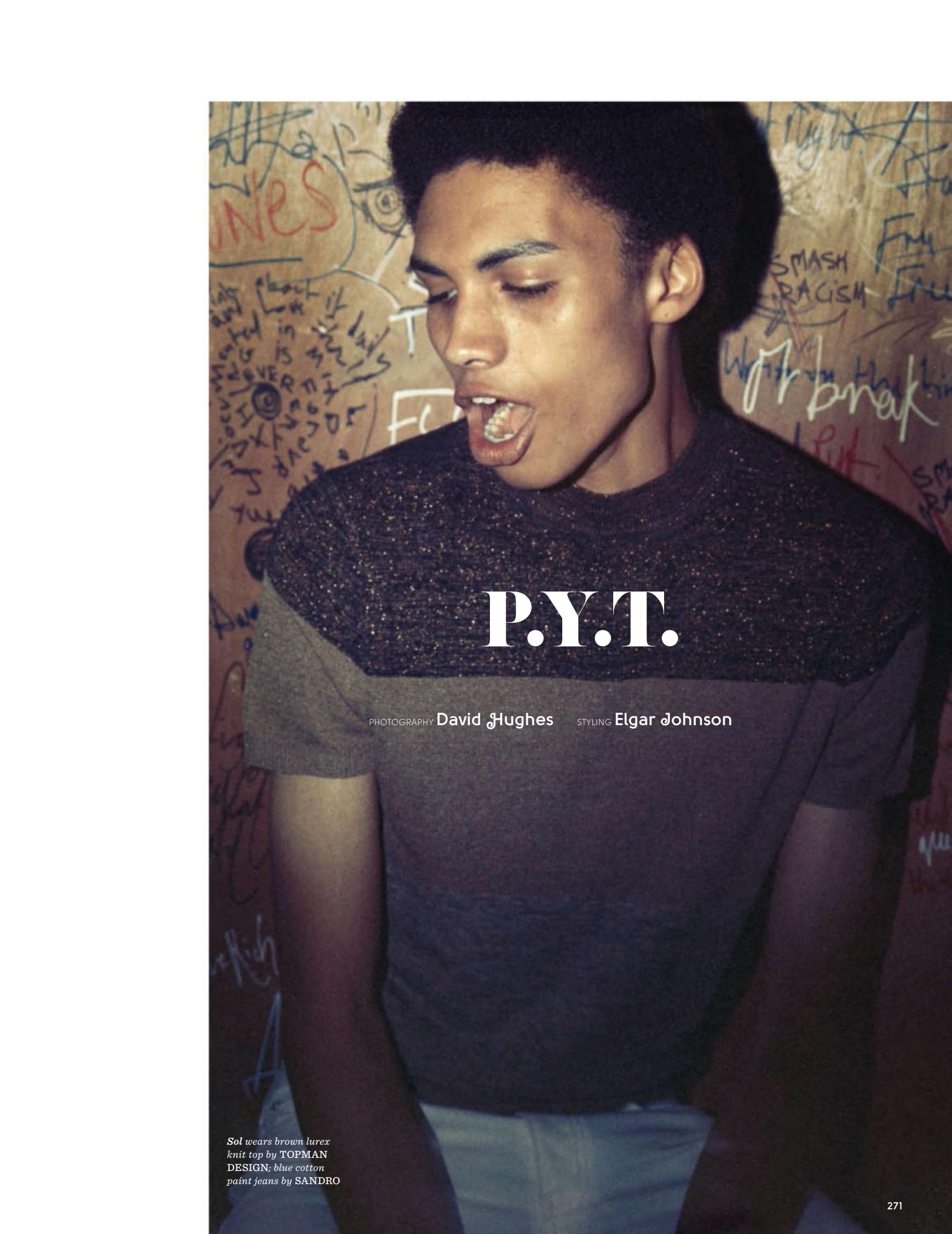
This is of course a welcome sign of acceptance and progress for trans people, as well as a tribute to Mr Dowling's hard work, not to mention 'hotness'. But it's also perhaps a sign of how masculinity itself has become more 'trans', or at least hyper-real – the muscle-building/body modifying, the body art, the supplements, the 'test boosters' and 'juicing' (the use of steroids – including synthetic testosterone – by young men is reportedly rapidly on the rise), the body modification, the cosmetic surgery.

Metaphorically speaking, in a spornosexual world it sometimes seems as if everyone is born into the 'wrong body' and transitioning towards something more desirable. Certainly something more visual.

Or, as they sing in *The Rocky Horror Picture Show*: 'Don't Dream It, Be It!' **QQS**

*Sol wears green wool mix
bomber jacket by DIESEL; haze
blue cotton T-shirt by SUNSPEL;
light blue woven jeans by
LEVI'S; white socks by GOSHA
RUBCHINSKIY; navy Gazelle
trainers by ADIDAS ORIGINALS*



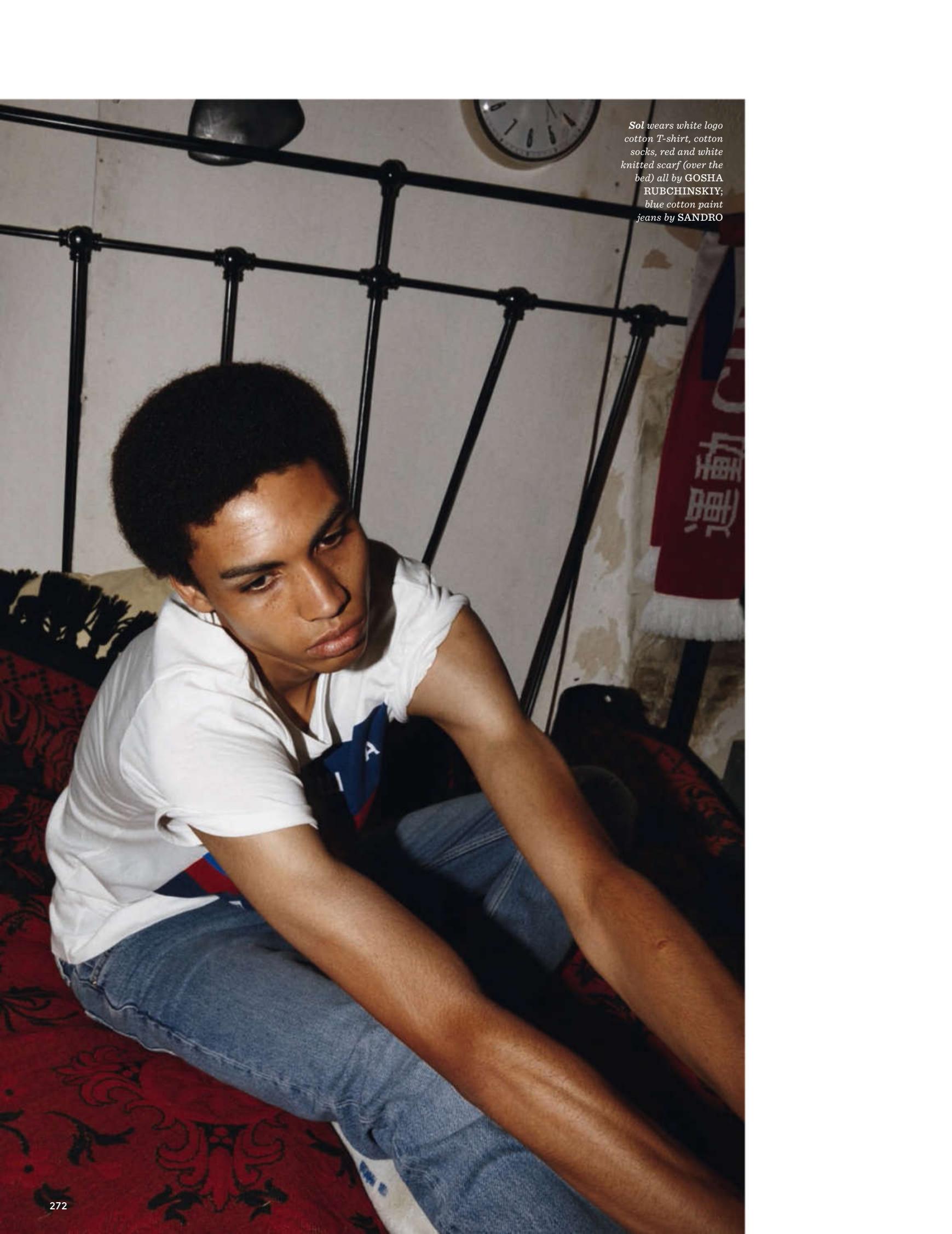


P.Y.T.

PHOTOGRAPHY David Hughes

STYLING Elgar Johnson

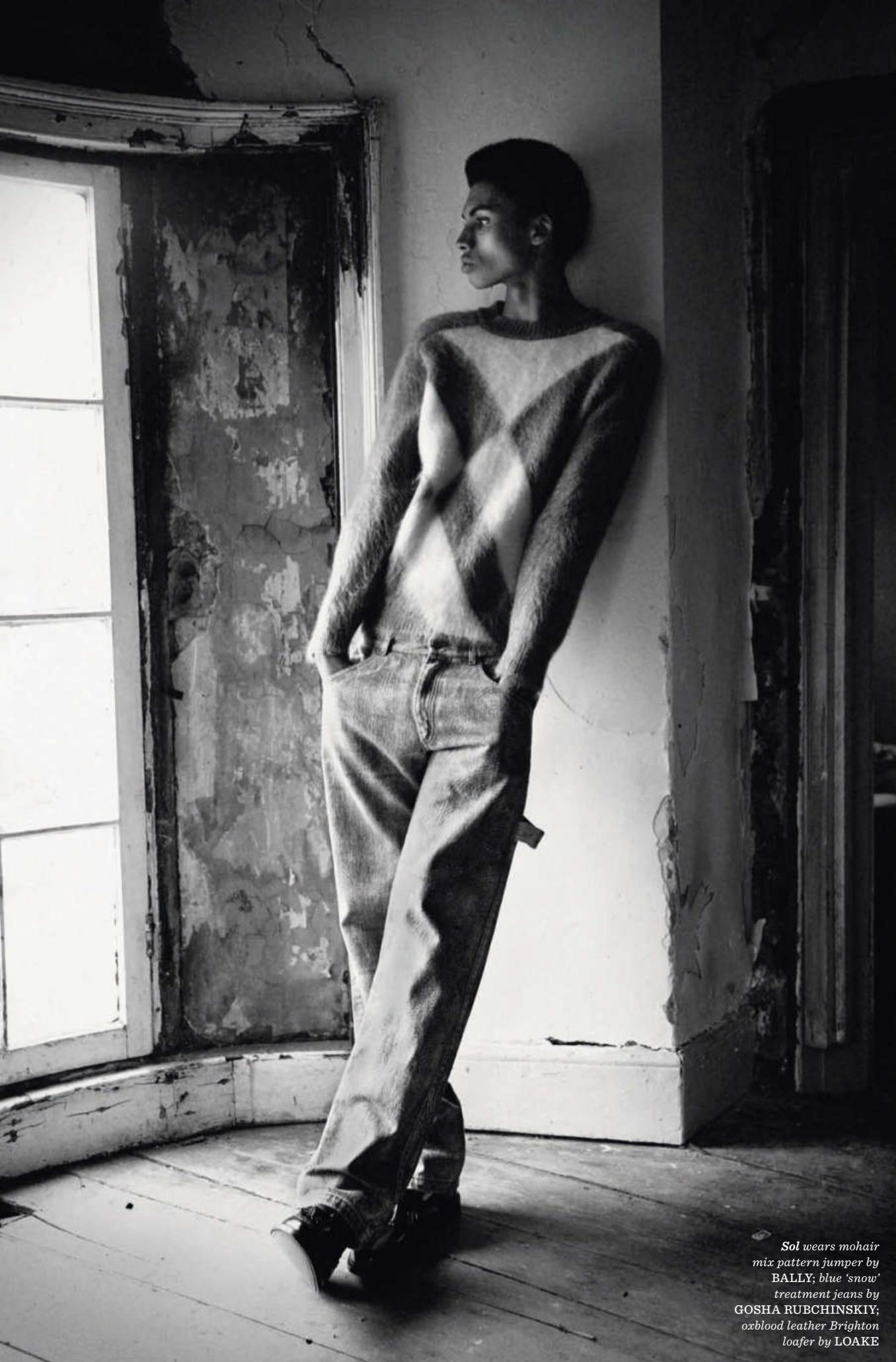
*Sol wears brown lurex
knit top by TOPMAN
DESIGN; blue cotton
paint jeans by SANDRO*

A black and white photograph of a young man with dark hair, wearing a white t-shirt and blue jeans, sitting on a red patterned rug. He is looking down and to his left. In the background, there is a black metal shelving unit, a clock on the wall, and a red banner with Chinese characters.

*Sol wears white logo
cotton T-shirt, cotton
socks, red and white
knitted scarf (over the
bed) all by GOSHA
RUBCHINSKIY;
blue cotton paint
jeans by SANDRO*



*Sol wears black lamb
leather biker trousers
by PHILIPP PLEIN*

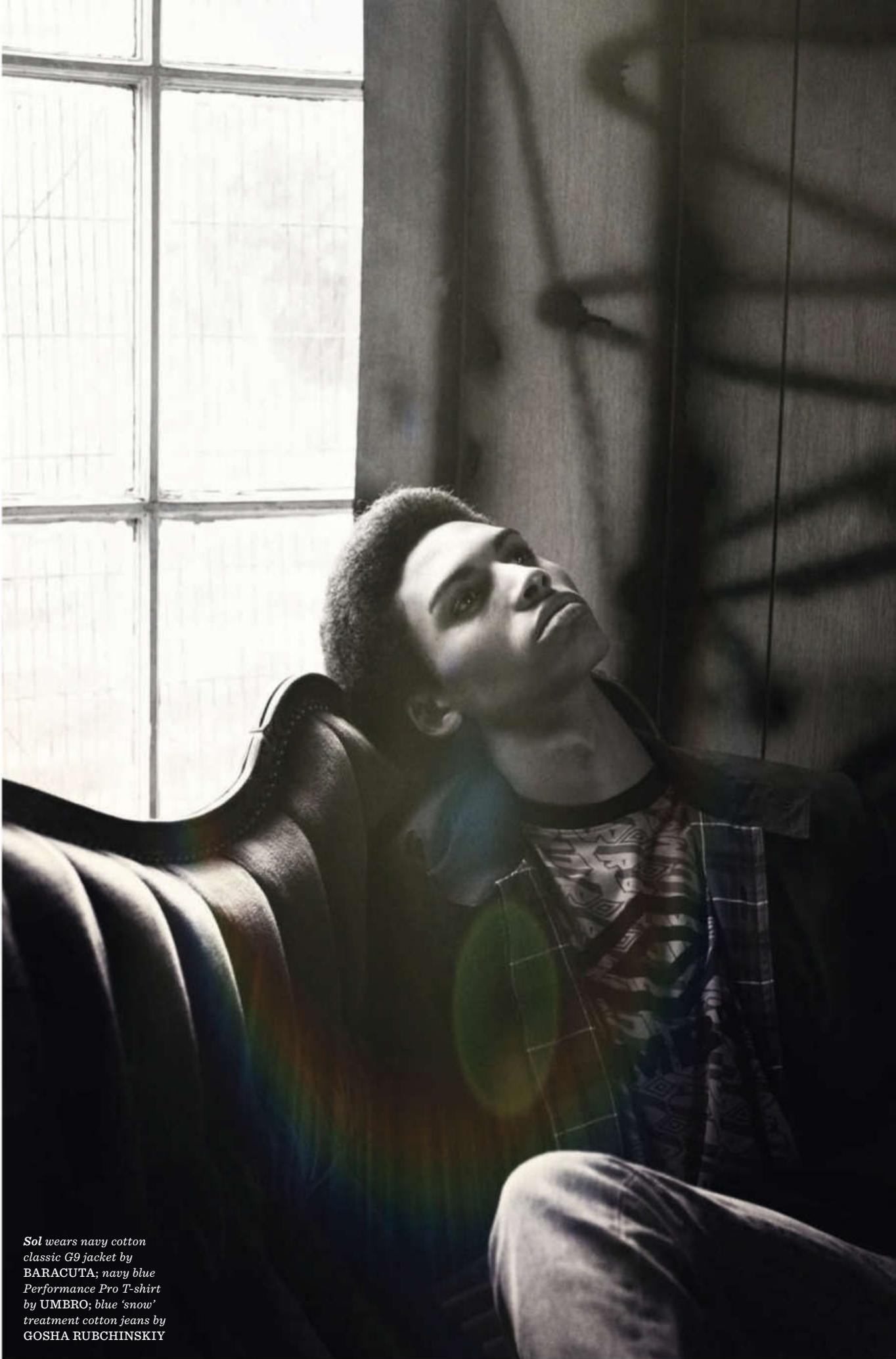


*Sol wears mohair
mix pattern jumper by
BALLY; blue 'snow'
treatment jeans by
GOSHA RUBCHINSKIY;
oxblood leather Brighton
loafer by LOAKE*

*Sol wears navy brushed
wool mix bomber jacket
by HARDY AMIES;
yellow cotton T-shirt by
ADIDAS ORIGINALS*







*Sol wears navy cotton
classic G9 jacket by
BARACUTA; navy blue
Performance Pro T-shirt
by UMBRO; blue 'snow'
treatment cotton jeans by
GOSHA RUBCHINSKIY*



Sol wears black leather jacket by SANDRO; navy wool pattern knit jumper by PAUL AND SHARK

Sol wears black wool single-breasted notch lapel suit and gold silk dupion shirt, both by OZWALD BOATENG; socks by TOPMAN; black Kingston polished shoes by LOAKE



Groomer Louis Ghewy at The Book Agency
Model Sol Goss at Supa Model Management
Photo assistant Steve Nielsen
Stylist's assistants Christina May and Jonathan Mitchell
Digital technician Victoria Zschommler
Set designer Andrea Cellerino at Streeters
Set assistant Marie Vologne
Production KO Productions
Location The Bohemian House E2





*Sol wears navy and saffron
anorak jacket by LOEWE*

Jack O'Connell

PHOTOGRAPHY GIAMPAOLO SGURA

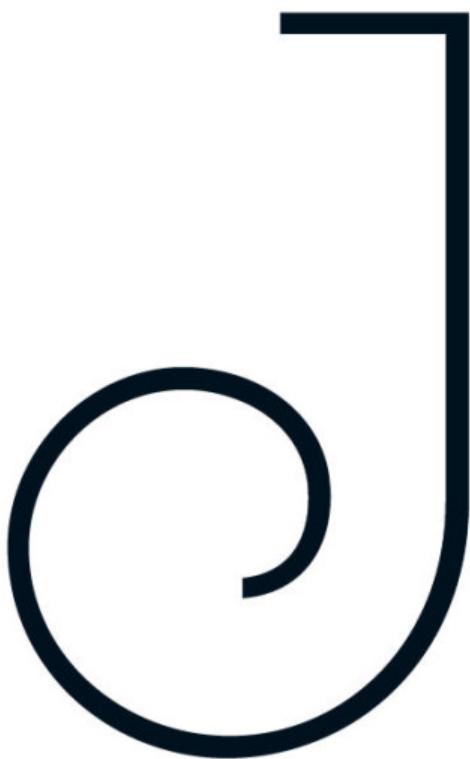
STYLING LUKE DAY

The raw energy of Jack O'Connell used to land him in trouble. Now it lands him lead roles for directors like Angelina Jolie and comparisons with James Dean. But he has no intention of burning out.

The BAFTA-winning British Brando means business...



*Charcoal wool raw finish
pinstripe shirt and trousers,
both by GIVENCHY BY
RICCARDO TISCI; white
ribbed vest by AMERICAN
APPAREL; Helvetica
No1 Regular watch by
MONDAINE; polished binder
black shoes by CHURCH'S*



Jack O'Connell has outgrown the tattoo on his right arm: Jack the Lad. It was his teenage nickname – and a sarky comment a teacher once wrote on his end-of-year report. After leaving school with two GCSEs, a B in drama and C in English, he had the words tattooed just below his shoulder. He's still got the tattoo but his attitude has moved on. 'Look, I'm tired of it now. I branded myself young. I'm not ashamed of it, but I'm in a different place mentally.'

He's not kidding. I arrive at the north London studio at the tail end of the shoot. It's nearly lunchtime and Jack is standing in front of a rail of clothes dressed in a pair of beautiful Bottega Veneta grey flannel trousers held up with braces. Hair slicked back, he looks handsome and dangerous, like Warren Beatty in *Bonnie and Clyde*. The stylist is attempting to coax him into a three-quarter-length coat. Jack is not having it. 'I want to look like me,' he insists, reasonably, holding his ground. He picks up a hat, 'I think this looks boss. Niall, what do you think?' Niall, a childhood pal, now his assistant, looks up from his iPhone and grins. The hat stays on. The coat goes back on the rail.

Half an hour later Jack walks into a back room of the studio carrying a plate piled high with salad, still wearing the tweed trousers. He hasn't fully parted company with Jack the Lad. He's still got the cheeky chappy grin and the body language of a man who can handle himself if a situation gets tricky. But gone are the days when he'd roll into interviews with a matey hangover to spill the beans about his bad boy past. These days he's got a US visa (not easy

to come by with a criminal record) to protect. The new Jack takes a bit of warming up, is better at hiding his emotions.

The past two years have been life-changing. For five months in 2013 he grafted harder than he's ever done in his life on Angelina Jolie's epic war movie *Unbroken*, portraying the American athlete Louis Zamperini, who drifted across the Pacific on a raft for 47 days during World War II, later enduring hell on earth in a Japanese POW camp. The role sent him stratospheric: one week, he was just another ex-*Skins* actor; the next he was a leading man. I was wondering how he could possibly top *Unbroken*, but it turns out he's just flown back from shooting a hostage drama in New York, *Money Monster*, directed by Jodie Foster with George Clooney and Julia Roberts.

Clooney plays a smarmy TV presenter, Jack tells me, who hosts a show recommending stocks and shares to Middle America. 'My guy lost a load of money putting it all on one share and he's not amused. So he goes straight to the horse's mouth, instead of just sitting around. I quite like him. He goes in and fucks shit up. Holds Clooney ransom.'

Clooney, he says in between forkfuls of quiche, has got it sorted. 'On all fronts, in terms of the events he goes to, the charities he represents, the humanitarian work that he does. He set a good example for me. He's a good man. We had a good laugh.'

Did he give you any good advice, I ask? 'Yeah. He told me to delete Twitter.' Did you follow it? He shoots me a sarcastic, what-do-you-think look. 'Yeah, but I was quite ready for it, to be honest. It's just a nightmare isn't it? Time to move on, I think.'

Jack established his acting career playing angry young men, who, to borrow his expression, 'fuck shit up'. His skill is showing the vulnerable kid hiding behind the puffed up chests. It was his intense, unnerving portrayal of a violent young offender in *Starred Up* (a role he has admitted was 'not much of a stretch') that caught Jolie's eye. *Money Monster* doesn't sound a million miles away from your earlier roles, I tell him. Do you worry about being typecast? He squirms slightly and answers thoughtfully: 'It is a concern of mine. I'm getting slightly bored of the repetition myself. It's only a matter of time before audiences do. But it would have been really difficult to turn down a film that puts me on set with Jodie Foster, George Clooney and Julia Roberts.'

In a review of *Starred Up*, one critic called

him the next James Dean, another the next Marlon Brando. Of those he'd take Brando. 'He had a longer career,' says Jack, deadly serious. It reminds me of a comment he made last year, revealing the scale of his ambition: 'I just want to work hard to become the best actor of my generation.'

Now is a funny time for him. He's in-between films, which makes him twitchy. Acting seems to come easy. It's the day-to-day stuff he finds difficult. 'I'm convinced I'm cursed with anything to do with electronics,' he jokes, rescuing a rocket leaf that's found its way on to his boot. 'Phones definitely. For some reason I haven't got much patience with things like that. It actually makes me emotional. Niall is on top of it.' He hesitates, pulling himself up with an ear-to-ear grin, not wanting to be a dick. 'I sound pathetic. But don't even get me started on banks. Banks fucking hate me. Well my bank fucking does.'

Jack was born in Derby, the son of a dad who worked on the railways and mum who worked for the refunds department of British Midland. His first memory is being hit over the head with a padlock. I must look shocked, because he adds quickly: 'It was a total accident. Some guy was locking up his bike. But yeah he opened me up big time. Heh heh.' As a kid he was mad into football, but 'bottled it' when it came to trials for Derby County Academy. 'I preferred playing football where I was. I had friends there. It didn't seem worth being serious about it.' By the time he was serious, he'd started smoking and drinking. 'I just lost my focus,' he finishes with a shrug.

He hated his 'rough as fuck' Catholic secondary school, telling one interviewer that

'I had to spit in Michael Caine's face during a scene. He's a fucking legend, and he was totally fine with my spitting in his face. That was weird'

as much as anything academic it taught him 'how to lie, how to play the game'. He admits he was no angel: 'I was a little shit who wanted to make people laugh and get attention from it.' He's still angry about school, surprisingly angry for someone who had the last laugh and can stick two fingers up at the lot of them from a hot tub in Hollywood.

'It can be warping in my mind,' he says. 'I have still got a lot of resentment towards school. I was first taught by nuns. They were traumatising. No wonder I'm an atheist.' In the end, it was the army that saved him. Afraid of being stuck in Derby all his life, he enrolled in the cadets. 'That gave me a real motivation and discipline. I stopped prioritising how I felt and became part of a massive machine. Which is useful when you get on a film set.'

It was a drama teacher who suggested ►



*Dark mist nero
polyester shirt and blue
black linen and leather
herringbone braces, both
by BOTTEGA VENETA*





This page: Dark mist nero polyester shirt, dark grey melange flannel trousers, and blue black linen and leather herringbone braces, all by BOTTEGA VENETA; Helvetica No1 Regular watch by MONDAINE

Opposite: White pleated shirt by HOMME PLISSE ISSEY MIYAKE from SELFRIDGES; grey wool trousers by PRADA; belt stylist's own



This page: White vest by AMERICAN APPAREL; grey wool blend slim-fit textured trousers by GIVENCHY BY RICCARDO TISCI; Helvetica No.1 Regular watch by MONDAINE; socks by PANTHERELLA; polished black binder shoes by CHURCH'S; braces stylist's own

Opposite: Navy merino wool and cashmere knitted moss stitch jumper by PRINGLE OF SCOTLAND



► he give acting a try. In 2006, he was offered a part in *This Is England*, and when he was 18 he landed the role of bad boy James Cook in *Skins*. Early on in his career Michael Caine singled him out of the set of the London yob thriller *Harry Brown*, calling him 'a star of the future'. 'He said that to the director. This was after I had to spit in his face during a scene. He's a fucking legend, and he was totally fine with my spitting in his face. That was weird,' says Jack, on his feet and on the move. He finds a packet of Wet Wipes on a table and sponges the make-up off his face. Coming down to London on the train to audition there were times he was so broke he had to choose between buying a sandwich or cigarettes, sleeping in parks with mates to save on a hotel.

And then there were his brushes with the law. These days Jack keeps schtum about all that, but in the past has described being in court one day and starting rehearsals for a play at the Royal Court Theatre in London the next. Was there ever a moment, I ask, when you looked in the mirror and said pull yourself together mate, concentrate or you'll spiral out of control? 'Yeah, and I still have to remind myself to stay focused. Less so these days, but I am still nervous of what happens in my own time. I might react badly in certain situations that might hinder my future. So at the moment I'm between jobs. And I'm looking forward to getting back under it. I'd hate to find myself in a predicament that would potentially compromise what I'd like to achieve.'

What kind of situation? 'The examples vary, but you know what I mean, everyone has shit days.' A Jack O'Connell shit day, he tells me, would probably involve a phone malfunction. 'You know what I said about electronics. There'd be a multitude of that, plus you always encounter wankers and sometimes they get the better of you. I heard this saying about arguing with idiots. It goes: "Never fight an idiot. You'll never win, because they bring you down to their level." So I'm trying my best not to be an idiot.' Do you get recognised on the street? 'More so when I open my mouth.' He flashes the Jack the Lad grin. What about hassle? 'You get pricks everywhere, don't ya. I just do my best to avoid them.'

Unbroken made a man of him, he has said. Jolie undertook copious background checks before offering him the part, calling up directors he'd worked with to sound them out about his past. She needn't have worried about his work ethic. He put himself on a starvation diet of 800 calories a day, dropping a stone and a half to get in role. 'I worked since and it can be a little unfulfilling when you don't feel as pushed to the same extent that I was pushed on *Unbroken*. Maybe it's given me a benchmark or something, a target. I certainly hope to go there again with my work. And to be given that opportunity.'

In 2008, his dad died of pancreatic cancer, and Jack has taken on the breadwinner role. He bought his mum, who now works as his manager, a house in Derby with his *Unbroken* pay cheque.

'NEVER FIGHT
AN IDIOT. YOU'LL
NEVER WIN,
BECAUSE THEY
BRING YOU
DOWN TO THEIR
LEVEL.
SO I'M
TRYING
MY BEST
NOT
TO BE
AN
IDIOT'

When Jolie hired him, she took his entire family out for dinner – ten or 11 of them, including his grandma – flying in by helicopter to a hotel in Derbyshire. With his mum sorted and his own flat in London's East End, has he achieved a level of financial security, I ask? 'Not quite security, I wouldn't necessarily say it's secure. That's because my money belongs to my family. I consider that whatever I earn is my family's money too, so I could always do with a bit more.' They sound like a tight crew, his mum, his sister Megan and Niall – who has gotten him out of a few scrapes. He and Niall recently visited one of Jolie's humanitarian projects in Cambodia.

We're done. Jack picks up his plate (he minds his Ps and Qs, does Jack) and carries it back to the kitchen. Last question. Does it piss him off, after grafting so hard, that people think he's coasted to the top on his bad boy charm? 'Nice one, yeah. I've had to put a shitload of hard work in and to make a lot of sacrifices.' He rinses his plate and turns round to correct himself. 'But don't get me wrong. I love a laugh and a giggle still. And I like to think I'm the same person still to my friends that I knew before.' **GQS**

Money Monster will be released in 2016

*White Vichy poplin shirt
by DIESEL BLACK GOLD;
vintage braces from The
Contemporary Wardrobe*



Groomer Lee Machin
Photo assistants Filippo Tarentini
and Philip Banks

Stylist's assistants Sophie Clark,
Ben Schofield and Emily Tighe

Digital technician Giuliano Carparelli

Tailor Deborah Tallentire

Production KO Productions

Lighting 123 Lighting

Location Belt Craft Studios



Keep on movin'

PHOTOGRAPHY Jason Evans STYLING Simon Foxton

Brian wears black wool suit by PAUL SMITH A Suit To Travel In; white cotton shirt, light grey silk tie, black leather loafers and black leather business folio, all by PAUL SMITH; bowler hat by LOCK & CO; black leather driving gloves by DENTS; umbrella stylist's own







Brian wears black wool suit by PAUL SMITH
'A Suit To Travel In';
black leather trainers by Paul Smith; white T-shirt by AMERICAN APPAREL

All other models wear jackets by PAUL SMITH
'A Suit To Travel In'



Brian wears black wool
suit by PAUL SMITH
'A Suit To Travel In';
white cotton shirt and
black leather trainers,
both by PAUL SMITH;
pink socks by AMERICAN
APPAREL; bow tie and
glasses stylist's own



Brian wears navy wool jacket (part of suit) by PAUL SMITH 'A Suit To Travel In'; pale blue cotton pyjamas by EMMA WILLIS; slippers by MUJI; vintage backpack stylist's own

Brian wears navy wool suit
by PAUL SMITH 'A Suit To
Travel In'; black leather trainers
and striped rucksack, both by
PAUL SMITH; pink T-shirt from
BEYOND RETRO; tie-dye
socks from WILDE ONES





Groomer Oliver Daw at Frank Agency
Model Brian Whittaker at Select*
Model Management

Photo assistant Jay Pay

Stylist's assistant Hannah Ryan

Prop stylist Vinca Petersen

Production KO Productions

Location Howletts Wild Animal Park,
Nethercrog Camping, Canoe Wild,
Featherstone Sports Centre
and Chiswick Park

With thanks to Andrew Mangle
at Canoe Wild, Velo Club Motel
at Motel Studios

Climbers Mohamed Ali, Chris Bowles,
Jordan Ford, Andy French, Sam
Grenfell, George Hawkins, Lewis
Johnson, Chris Leinster, Joel Mendes,
Daniel Ribeiro and Zain Valimohamed

Cyclists Pete Biggs, Greg Boyce,
Alastair Brown, Joe Hearty, Gabriel
Hutchinson, Colin Ross,
David Ross, Richard Watson

Kayakers Dan Carey, Will Loxley,
Luke Marlow, Ruben Palmer,
Alex Peacock and Luke Upton



Above: Blue denim canvas jacket, white monogram shirt, both by LOUIS VUITTON



Below: Brown and black print single-breasted wool and mohair jacket, white monogram shirt, both by LOUIS VUITTON; hat, glasses and jewellery Nile's own

A conversation with

Kim & Nile Rodgers

Nile Rodgers is the emperor of disco, having written and produced some of the world's finest dance music, including the favourite song of Louis Vuitton's men's artistic director Kim Jones. We eavesdrop as they catch up

PHOTOGRAPHY **Terry Richardson**

STYLING **Luke Day**

Drawing influences from around the world, Louis Vuitton's SS16 menswear collection presented Chinese silk, Japanese Kobe leather and Thai embroideries on a Paris runway during men's fashion week in June. The product of artistic director Kim Jones's passion for adventuring around the globe – in particular, his travels around South East Asia – the collection fused oriental opulence with Ivy League elegance to conjure up a distinctly global kind of luxury style.

The show's soundtrack perfectly defined the international chic seen on stage, not only in its supple grooves and ubiquitous glamour, but with the slick DJ talents of super-producer and founder of disco kings Chic, Nile Rodgers.

I hope you think the music is hot,' Rodgers prefaced his set, 'cos the clothing is hot.' As models unveiled more insight into the British designer's journey than a TripAdvisor review could ever achieve, Rodgers opened his own couture bag of tricks, playing a medley of hits endowed with his magical touch.

Recognising their obvious affinity, (Niles also happened to co-produce Kim's all-time favourite song, Why by Carly Simon) and continuing an already illustrious friendship, Kim invited his hero to take a break from working on a new Chic album (the first in 23 years) and model another of his collections.

The more precise geographical focus of AW15 was London, as Kim paid tribute to his friend and mentor, the late cult Eighties Brit illustrator and designer Christopher Nemeth, in the French capital. Through prints sourced from his archives, the homage recalled Nemeth's elaborate handcrafted stitching and innovative energy in a menswear collection that celebrated his unique, deconstructed style, and marked the fifth anniversary of his death.

Part of the House Of Beauty And Culture collective – alongside photographer Mark Lebon and jewellery designer Judy Blame, who both contributed to the Vuitton show – Nemeth's rebellious work symbolised the dynamism of youth, and found favour with the era's club kids. Nile Rodgers, meanwhile, is the epitome of those progressive club kids of the Seventies, who flourished in the New York disco scene, and grew to incite his own revolution through music. He fits effortlessly into Kim's interpretation of refined street fashion.

Interviewing his new muse and BFF, Kim discovered that even interrupting his breakfast couldn't stop Nile from sharing his Good Times.

TEXT **Simon Harper**

KIM: Where did the name Chic come from?

NILE: In the beginning, we were actually called The Big Apple Band, because we were the support band for a group called New York City. We were New York City and The Big Apple Band, and we kept that name throughout our two-and-a-half-year period of existence. When New York City recorded their second album and the album netted no hits, well, the band broke up. We did our final show in London. The rest of the band went back to America, and I'd just happened to have gotten robbed – they broke into my hotel room and stole my passport, my money and my ID – so I had to wait until the American Embassy opened. At the time, I was going out with a girl who worked as a hostess at a club called Churchill's – I dunno if it's still open...

Kim: I've not been! [Laughs]

Nile: Her favourite group was a group called Roxy Music. I had never heard of Roxy Music. So she took me to see Roxy Music one night, and it was the most amazing thing I had ever seen. Because, typically in the rock'n'roll world, whatever the band is wearing that day is what they perform in that night, but

Roxy Music, they came out and they performed in beautiful clothing. I had never seen that in rock'n'roll.

I was like, 'Whoah, what is this?' It was sort of couture clothing. It felt like it was bespoke clothing for rock'n'roll artists, and I had never seen that, and I was so moved. And also, the audience were very sort of fashionistic. I got on the phone and I called my partner, Bernard [Edwards], and I said, 'Hey man, we gotta do the black version of this,' and he didn't know what the hell I was talking about. I said, 'Just look up a group called Roxy Music.' By the time I arrived back in America, we had all three of their albums. We noticed they had Playboy bunnies and supermodels and things of this nature on their cover – people from the fashion world – and we thought, 'God, that's a huge statement for rock'n'roll, and it would be a massive statement for R&B,' and then Bernard suggested we change our name from The Big Apple Band to Chic. We laughed at that, and we thought it was ridiculous, because we had a fan base, but a guy by the name of Walter Murphy did a disco version of Beethoven's Fifth, and he called it *A Fifth Of Beethoven*. The song became a huge international hit record, and he called himself Walter Murphy and The Big Apple Band. At that point, we had to change our name, and we changed it to Chic.

Kim: You had a relationship with Grace Jones – I mean, you knew her – and that's how you wrote one of your most famous songs, isn't it?

Nile: Absolutely! [Laughs] Remember, this is all in the very early stages of our career. Grace Jones is a very forward-thinking artist, so we had our first album out called *Chic*, and we had this amazing track on it called *Everybody Dance*, and when Grace heard that, she was like, 'Whoah, these guys are like the next level of dance music,' and she wanted us to come and see her live show. She invited us down to Studio 54 on New Year's Eve, 1977 going into 1978. I mean, give me a fuckin' break; that was the hottest place *on the planet*. The line outside that place was legendary. And so, she was smart enough to tell us to go to the back door, and she told us to tell them that we were personal friends of Miss Grace Jones. Now, we had only had one phone call with her, and she had a very affected accent, so we thought that she wanted us to repeat 'We are personal friends of Miss Grace Jones' with that accent. We tried it, and the guy at the back door slammed the door in our faces and told us exactly this: he went, 'Ahh, fuck off!' We banged on the door repeatedly, because now we have a chance to move up in our careers and produce one of the most legendary iconic artists ever – especially in those days. We knocked on the door, he opened it again, and he said, 'I told you to fuck off!' So it was pretty obvious that we weren't going to get into Studio 54 that night, even though we were dressed to the nines. I remember my outfit – I still have it: Maud Frizon black suede shoes with blue piping [laughs], and a Claude Montana suit. It was just phenomenal. It was snowing, and when there's snow on the ground in New York they put salt down to make the snow melt. Well, the snow ruined the suede on my fabulous Maud Frizon shoes, so we were pretty pissed off. We went home and we got two bottles of Champagne, and we started jamming on a groove, and we started singing exactly what the guy at the back door told us. We went, 'Ahh, fuck off!' [Sings bass line] Fuck Studio 54! [Sings bass line] Ahh, fuck off! Anyway, after about a half-hour of us laughing and joking and drinking Champagne, Bernard actually realised that the song had incredible potential. I was like, 'We can't get a song called *Fuck Off* on the radio; it's impossible.' So we changed it to *Freak Out*, because there was a popular dance in New York at the time called The Freak. So we turned something incredibly negative into a super positive song about doing this dance at Studio ►



*Blue denim canvas jacket,
white monogram shirt, both
by LOUIS VUITTON*



Brown and black print single-breasted wool and mohair jacket, white monogram shirt, flocked rope wool and mohair trousers, all by LOUIS VUITTON; skateboard by SUPREME



► 54. *Le Freak* is the single biggest selling song in the entire history of Atlantic Records, moving 13 million singles. So think about this, man: from not getting what we wanted – which was to meet Grace Jones and hang out with her at Studio 54 and do her new record – we got more than we ever dreamed, because we went home and wrote that song. Had we gotten in that night, we would never have written that song.

Kim: You've worked and collaborated with so many people, but what would you say was the main turning point of your career?

Nile: Oh, Diana Ross is where it all really began. Doing the album *Diana*, writing the songs *Upside Down* and *I'm Coming Out* was a massive change for me, because that was the first star we ever worked with. And the fact that we were in control, and we conceived it, and basically determined her future. And we knew that we were doing that at the time. It's actually a very bold statement for very young kids. Even though I had had maybe six or seven hit records in a row, they were all either just Chic, Sister Sledge or Norma Jean Wright – these were all homegrown projects, so no one would have ever imagined that I would go from Chic and Sister Sledge and jump right up to Diana Ross, who was a superstar. And not only did we work with her, but for a woman who's had as many hit records as she's had, three of my songs are in her show to this day. And what I predicted when I wrote *I'm Coming Out* came true. I was in a transvestite club, and when I went to the bathroom there were three Diana Ross impersonators on either side of me, so there were at least six. I said, 'Wow, who's going to believe this?' So I ran outside, I called my partner, and I said, 'Look, write this down. Write down: "I'm Coming Out". We gotta write a song called *I'm Coming Out*.' He was asleep in bed with his family. He was like, 'What are you talking about?' I said, 'Trust me. I am in the most bizarre situation right now. I'm, like, in a Fellini movie, styled by Picasso, with the *La Cage Aux Folles* team or something.' It's surreal, what's going on, and I said, 'But we have to turn this in to a song,' because everything around me is telling me about Diana's alignment, if you will, with the gay community, or vice versa – the gay community's alignment with Diana – 'and we have to recognise it. That has to be something that we bring out. We have to do this.' And so my partner still didn't understand. I just said, 'Look man, it will be like when James Brown sang, "Say it loud, I'm black and I'm proud." He went, 'Oh, ok. I get it.' [Laughs]

Kim: We have to talk about Madonna! In 1984, you produced her second album, *Like A Virgin*. Please tell me how you came to work with her.

Nile: Madonna I met inadvertently at a really popular club called The Roxy. Grace Jones and I became good friends, and we would meet a lot at this club. The Roxy was a roller skating rink

slash big, big, big disco – it was part of the big, cavernous kind of discos that were happening in the Seventies and Eighties. So in the Eighties, I popped over to The Roxy one night to check out this artist named Jenny Burton. Jenny Burton was part of a new movement – it actually went by three names, either electro music, Latin hip-hop, or freestyle. Probably the most prominent freestyle artist that made it into pop was Lisa Lisa And Cult Jam. Madonna was part of that wave. Her first records, *Holiday* and *Everybody*, were very freestyle-esque types of records. So, I was going to see Jenny, who was in a great group called C-Bank, and they were one of the really hot freestyle groups. The opening act was Madonna. Now, I had heard about Madonna because I knew [producer] Jellybean Benitez, and I knew that he was dating her, and a lot of people talked about Madonna and they said I needed to meet her and all sorts of things, but I didn't expect to meet her that night! Anyway, I get there, and she was so interesting to me, because C-Bank and the electro groups were starting to get into choreography but it was still a little not on the radar. They would usually have B-boys dancing around them, which Madonna did, but Madonna also was part of the dance routine.

In a way I was a little bit offended, because I thought that was something that only the black and the Latin artists do.

It was interesting for me to see a white artist doing that, and I couldn't quite figure her out. But I went backstage and I met her, and she was really cool. We had a good meeting, but it was very short. But what I didn't know at the time was that that meeting had impressed her so much that she had made up her mind that I had to be the guy to produce her record. She then tracked me down, came over to my apartment, and the rest, as they say, is history.

Kim: On that album, which songs would you consider to be your favourites?

Nile: Well, here's a great example of why I think records become big singles. It's because they are part of what we call big albums. So that album, a 21 million-seller at the time, was phenomenal because there's no song on that record that I don't think is terrific. *Like A Virgin* was my least favourite song. I tried to convince Madonna to put out *Material Girl* as the first single, because I thought that it was more unique sounding, and it would just be interesting, and Madonna argued with me. She said to me, 'Look Nile, a girl losing her virginity is like one of the most important things...' She basically sat down and read me the

riot act, and as much as I fought for *Material Girl*, I said to Madonna: 'At the end of the day, this is your record. It's gonna say [shouts] 'MADONNA' in big letters, and (in hushed, high-pitched voice) 'Produced by Nile Rodgers' in small letters. So if that's the way you want it, it's gonna be that way, because this is your record. I'm just trying to make the best record for you I can make.' And we became so tight. We became such amazing friends; we'd take vacations together, hang out together, do all sorts of stuff together, because from the time that we recorded the album until the time it came out was a number of months. Because out of the clear blue sky, a song called *Borderline* hit from her first album. Now, to put it in context, Madonna's first record had come out more than a year before we did *Like A Virgin*. So it was shocking to me that *Borderline* hit on an album that had been out for so long. The record company called me and asked me what would I do if I were them. I said, 'Honestly? I would release *Lucky Star*. It's my favourite song on the album!' [Laughs] And they did, and we had to wait and wait and wait, because *Lucky Star* wound up becoming a hit. And Madonna, just to show you how brilliant she is and how she's just a great tactician, she was doing the very first MTV Video Music Awards – I was producing Mick Jagger at the time so I couldn't go; we were in the studio watching it on television. Madonna was supposed to perform *Holiday*, which was her song that was nominated for a VMA, but instead, she forced them to do *Like A Virgin*. And no one even knew it. You know how the audiences are in today's world; a song that nobody knows? People tune out, they don't even pay attention. *Holiday* was a song that people knew. It was popular, she was up for an award, but she wouldn't perform it. She performed *Like A Virgin*. So the first time the world ever heard *Like A Virgin* was Madonna doing it live on the VMAs, which then forced Warner Bros to put the record out. It was so genius. I was so proud of her. I looked at the television and I said, 'Go the fuck on, Madonna.' [Laughs] Talk about a person who knows how to get her way. It was *genius*. While I was sitting there with Mick Jagger, one of his friends, who was also an artist, was saying, 'Oh, that girl is all style and no substance.' I got really offended, and not just because she was my artist, but just because I thought to myself, 'This guy doesn't get it.' I said to him, 'You know what, man? Let me tell you something: style is substance. So for you to say that she is all style and no substance, you obviously don't get it.' And I said, 'I wish you had her style, because maybe I could make a record with you and we could sell 21 million!' **GQS**

Groomer Carolina Dali at The Wall Group

Photo assistant Alton James

Stylist's assistant Amber Philips

Digital technician David Swanson

Producer Julia Reis

US production Art Partner

UK production KO Productions

Lighting technician Seth Goldfarb

Location Terry Richardson Studio

*White monogram shirt
by LOUIS VUITTON*



The state of it

PHOTOGRAPHY Ben Weller STYLING Luke Day



This page: Vlad wears grey stretch wool deconstructed jacket and grey wool drop-crotch tapered trouser, both by GIORGIO ARMANI; vintage T-shirt from WASTELAND; belt stylist's own

Opposite: Louie wears brown brushed wool coat by ERMENEGILDO ZEGNA COUTURE; double cashmere hat by MARC JACOBS



*Vlad wears multi-coloured wool jumper by TOMMY HILFIGER.
Louie wears red, grey and black check wool coat by SALVATORE FERRAGAMO; classic white cotton 30th Anniversary baseball shirt by HILFIGER DENIM*



Louie wears grey wool-mix coat by TIGER OF SWEDEN; black with grey spots cotton suit, black ruffle cotton shirt, both by JOHN VARVATOS; black leather boots from ROKIT VINTAGE



*Vlad wears black suede
shearling jacket, grey cable
knit jumper (worn over
shoulder), grey wool and
cashmere-mix trousers, all
by TOD'S; vintage Nirvana
hoodie stylist's own*

*Louie wears red and
burgundy striped wool
suit, blue and cream
mohair cardigan and
beige silk and wool-
mix V-neck, all by
GUGLIELMO CAPONE*





*Louie wears leather G1
bomber jacket, dark grey
wool pinstripe suit jacket,
navy and cream striped
cashmere-blend sweater,
all by POLO RALPH
LAUREN; double cashmere
hat by MARC JACOBS;
jeans stylist's own.*

*Vlad wears dark grey wool
pinstripe waistcoat, black
cashmere cable knit sweater,
green and black plaid cotton
sportshirt and red plaid
sportshirt (tied around
waist), black cotton
tracksuit bottoms, all
by POLO RALPH
LAUREN; Helvetica
watch by MONDAINE*



Louie wears dark navy linen and wool coat and black linen wool trousers, both by BOTTEGA VENETA; navy cashmere cable V-neck (worn over shoulder) and navy cashmere rugby polo shirt, both by DUNHILL; double cashmere hat by MARC JACOBS

Louie wears red and black striped cotton polo shirt, red velvet corduroy shirt, black flannel trousers, all by GIVENCHY BY RICCARDO TISCI.

Vlad wears red and black check cotton dress with pleats, black cotton voodoo print top, black wool trousers, all by GIVENCHY BY RICCARDO TISCI





*Vlad wears grey wool and
nylon mixed pressed bouclé
double-breasted overcoat
by CALVIN KLEIN
COLLECTION;
purple tracksuit bottoms
by ADIDAS from
VINTAGE GURU;
vintage Gianni Versace
lace shirt stylist's own*



*Louie wears brown
brushed wool coat and
Harris tweed single
pleated trousers, both
by ERMENEGILDO
ZEGNA COUTURE;
double cashmere hat
by MARC JACOBS;
socks by TOPMAN;
black boots from ROKIT
VINTAGE; vintage Kurt
Cobain T-shirt from THE
GLASGOW VINTAGE CO*



*Vlad wears red and black
check mixed wool coat by
BOSS; black check wool
knitwear, black check
cotton mix trousers, both
by HUGO; vintage Comme
des Garçons white ruffled
T-shirt stylist's own*

Groomer Matt Mulhall
Models Louie Johnson at Premier
and Vlad Blagorodnov at Elite London

Photo Assistants Michael Rudd,
Will Grundy and Bastian Jung

Stylist's Assistants Sophie Clark,
Ben Schofield and Emily Tighe

Digital technician Mike Harris

Production KO Productions

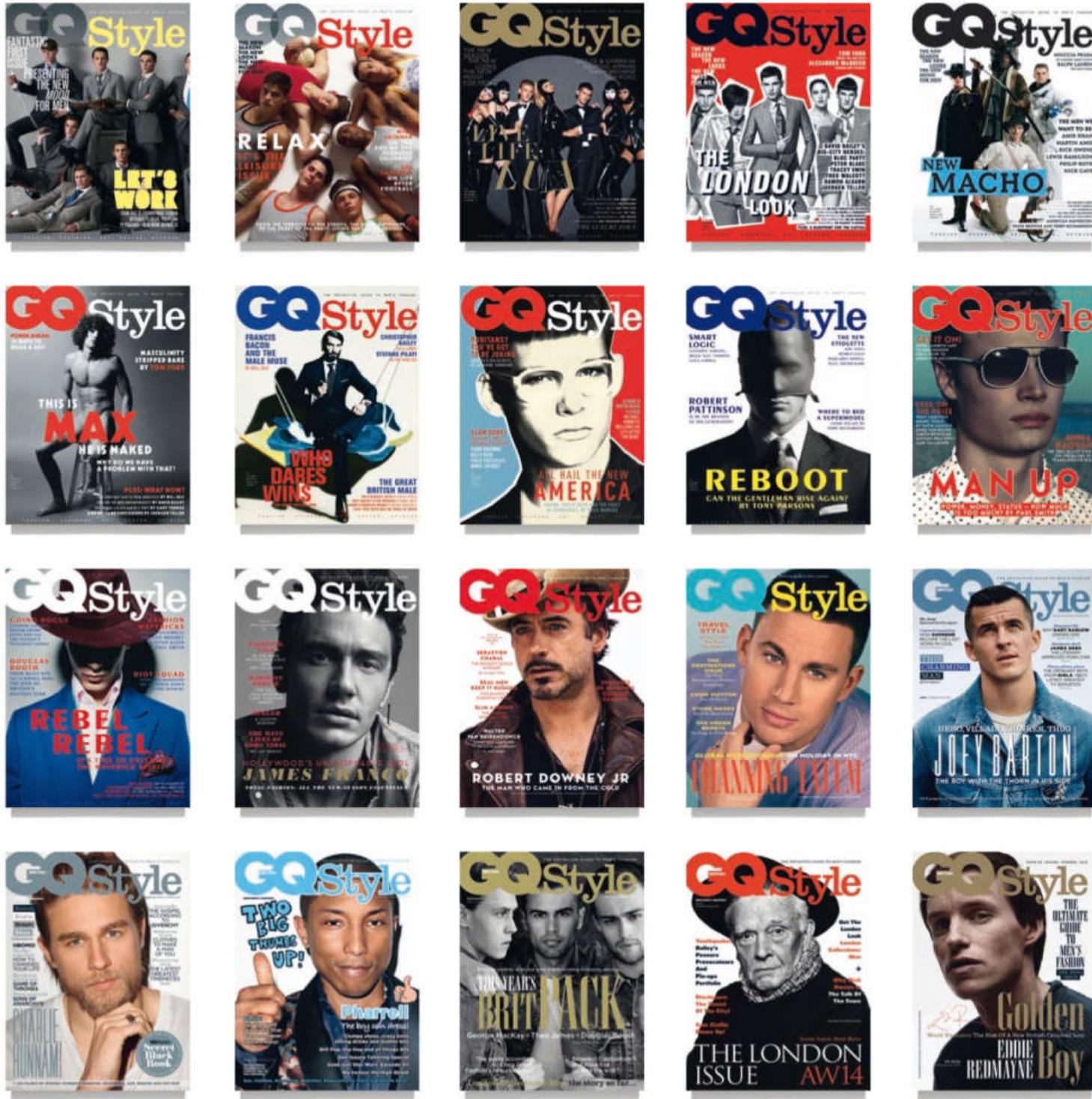
Casting Director Paul Isaac

Lighting Pixipixel

Location Dean Valley Studios

With thanks to Hempstead May
and BDI

Back page.



GQ.S.21

Celebrating ten years of *GQ Style* from the launch in September 2005. We have evolved as menswear has, not just documenting the trends but setting the agenda, defining and creating seminal fashion moments.

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Photography by Joshua Gordon, artwork by Tim Head

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GUCCI